

EASTMAN NOTES



A BIENNIAL PUBLICATION FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC

FALL/WINTER 2002



KURT BROWNELL

It's good to be back!

I started as Eastman's director of publications on July 15, 2002, and the welcome I have received from the faculty and staff has been heartening and exciting. I am an Eastman alum myself – an MA in musicology – but my association with this wonderful school began long before my graduation in the Class of 1987.

My fifth-grade class spent most of a year (1966–67) watching and hearing a series of TV concerts, each with music from a different country, in which Eastman musicians (and the gravelly voice of the narrator and sometime conductor, the recently retired Eastman Director Howard Hanson) were featured.

In seventh grade, I was a member of the Eastman Children's Chorus, and took part in the first performances of Alec Wilder's *Children's Plea for Peace*, directed by Milford Fargo. (I know I was introduced to the composer, but I'm afraid all I remember is a gray-haired man in tweeds with a pipe.)

My own interest in music started at around the same time, and I listened to many of the Mercury LPs of American music by Hanson and the Eastman-Rochester Orchestra, and by Frederick Fennell and the Eastman Wind Ensemble. Most of them, happily, are now on CDs; I listen to them on headphones in my office instead of stretched out in front of the living room stereo.

Then, after several years of writing about music, I became, after two very busy years (1985–87), an actual Eastman alumnus. I continued newspaper writing about music for many years. And now, here I am, one of the people officially entrusted with spreading the word about Eastman.

And what kind of alumni magazine does an alumnus want to produce? Simply reporting the year's events at a school that offers so much to its students, to the community, and to the musical world, is a complicated but fascinating task. I like to think of *Eastman Notes* as a news magazine about the School and its people, with a balance of news about Eastman in the past, Eastman in the present, and most important, Eastman in the future.

Eastman has a remarkable 80-year history, so it's easy and fun to research events from the School's *past*; the problem is choosing only one per issue. In this issue, we recall the Philharmonia's 1962 tour of Europe, the Middle East, and Russia – an event many Eastman alumni remember vividly, and a remarkable musical and diplomatic achievement at the height of the Cold War.

Eastman in the *present* is actually most of the magazine, with features on many different events of the past year, short profiles of new faculty members, and the customary alumni and faculty news.

Eastman's *future* is also addressed in this issue with a new regular column on the exciting plans of the still-new Institute for Music Leadership, and in James Undercofler's 2002 Convocation Address, on the problem of "curriculum inflation."

This is an introduction, to me, and an invitation, to you. You have been great about sending *Notes* updates on your lives and careers, but I invite all Eastman alumni and faculty to send us story ideas, letters in response to stories and reminiscences. We'd like anything that enhances the value of the Eastman experience: a complicated, fascinating experience, which, in *my* experience, reverberates through the years. 🎵

David Raymond

David Raymond, editor

EASTMAN NOTES

VOL. 21/NO. 26 FALL/WINTER 2002

Published twice a year by the Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604 (585) 274-1040
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On the cover

Last year, Eastman's opera students took the stage in everything from a Broadway musical to *La Bohème* (pictured).

Story, page 5.

PHOTO BY GELFAND-PIPER PHOTOGRAPHY

EASTMAN
SCHOOL OF MUSIC
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‘The miracle of immersion’

Director and Dean James Undercofler addresses a growing concern at Eastman – with advice from an illustrious predecessor

BY JAMES UNDERCOFLER

What can we do about curriculum inflation? Consistent themes regarding a shadow, or unstated, curriculum and the problem of our students not having enough time to practice have dominated our concerns as faculty, administration, and students over the past several years. We are experiencing the results of curriculum inflation – the process of continuously adding more content, more skills development, and more experiential learning to our degree programs and to our everyday lives.

Our problem is real, but not new. Howard Hanson, Eastman School of Music director from 1924–1964, spoke eloquently about curriculum inflation in 1954 at a conference of school vocal and instrumental teachers. I will refer to Hanson’s thoughts in depth, later in this talk.

Today I hope to shine some additional critical light on the problem of curriculum inflation and suggest some vantage points from which to analyze and understand it. I will also suggest some strategies on how to tackle it.

The sheer volume of what we all believe needs to be taught overburdens our system. Unfortunately, because curriculum inflation happens gradually, we have not been equipped to view our many well-intentioned curriculum additions globally. When we do recognize that some tough decisions need to be made, we have almost no experience or tradition on which to draw.

Furthermore, the question of who chooses what is taught presents all sorts of ethical

CONVOCATION 2002

questions. Is not the freedom to choose at the very core of the practice of the arts?

The problems associated with curriculum inflation have expanded as a result of the choices we have made about how the curriculum is organized and taught. In fact, little thought has been given to instructional organization. Once content is decided, how it is scheduled within the day and week is given relatively little attention.

Our difficult challenge is to work toward determining both what is taught and how it is taught. In addressing both of these areas simultaneously, I believe we can create an even better curriculum.

What do we want to accomplish in this process?

The mission of the School is clear: that of combining the finest performance program with excellent academics and the challenge to each student to apply his or

her gifts to a purpose, within his or her larger and local communities – artistry, scholarship, leadership.

Finding and establishing a balance among these three domains is central to our work.

We’re out of balance now. Not only do our students not have enough time to practice, we faculty and administration have little time to think, practice, and perform.

The development of artistry requires the creation and maintenance of an environment that permits and encourages immersion. Artistry requires space and time in which to grow. It requires an immersion in artistic activities and thought. I believe it is this lack of time for immersion that drives our discomfort with the current curriculum.

Hanson shed some light on this in 1954. He reasoned that curriculum inflation was caused by the rapidly increasing body of knowledge in music. Remember that this was 1954. Imagine how this situation has been compounded since then. Interestingly, he also cited Americans’ belief that education can solve all of society’s needs and ills. He was specifically referring to a number of new courses that were added and required in the aftermath of the wars (Second World War and the Korean Conflict). Certainly, from my past in public education, curriculum inflation created by the addition of courses to address society’s perceived needs was commonplace. We will need to examine our own curriculum to see where we have reacted in a similar manner. Hanson becomes brilliant, however, in describing the need for the artist to become fully immersed in artistic endeavors and scholarly pursuit. He declares curriculum inflation the enemy of immersion and artistic enrichment.

As we tackle the problem of curriculum inflation, I ask that we keep the education of the young artist central in our minds, that we embrace the need for the young artist to become truly immersed in many aspects of his or her art form. To accomplish this we will need to question not only what we teach, in both performance and academic domains, but also how we teach it. In order to be truly successful, we will need to be willing to rethink and reorganize everything we do.

Permit me a quick anecdote to illustrate the magnitude of this challenge. All research to date suggests that adolescents do not function well early in

the morning, that to structure a day for maximum educational success, one would start it mid-morning. However, high schools in this country continue to begin their days somewhere between 7 and 8 a.m. Many of the historical reasons for an early start, such as the need to perform farm labor after school, have changed. And a number of efforts have been made by school boards and state legislatures to change daily scheduling. All appear to have failed.

Why? Aversion to change.

Let's not even begin a curriculum review if we are not willing to truly explore all possibilities and know that change will affect each of us, that it is inevitable. We cannot change everything outside our own studio or classroom, but continue with "business as usual."

We at Eastman have the opportunity to take on a challenge that will ... demonstrate its benefits deep into the fabric of the music world.

I know we can succeed in our efforts to recraft a curriculum that provides our students with essential knowledge and tools, allows them to grow liberally as artists, and provides them some choice in exploring their interests. I believe the process will include a combination of reducing volume, shedding and adding content, and reorganizing how we teach, learn, create, and perform.

I have been worried since before I came to Eastman about an epidemic of sameness in our art form. This sameness has infected music from programming to sound to composition to pedagogy. It is potentially lethal, in that it runs counter to the creation and expression of art itself. Paul Griffiths recently wrote about it in *The New York Times*: "Lorin

Maazel conducts the New York Philharmonic in Shostakovich's *Fifth Symphony*! Esa-Pekka Salonen conducts the Los Angeles Philharmonic in Shostakovich's *Fifth Symphony*! Christoph Eschenbach conducts the Philadelphia Orchestra in Shostakovich's *Fifth Symphony*!" Griffiths writes an insightful article that moves from the occurrence of sameness to the lack of imagination in programming. As he says, "What makes our orchestras' schedules look so repetitive is not only that they repeat one another but also that they keep repeating a few well-tried formulas, right through their programming."

To be sure, the cause of sameness is multidimensional. Music schools and conservatories are one of these dimensions. I worry that in our noble efforts to fully prepare our students, we, the music schools and conservatories, have structured elegant, but oh, so similar curricula; and, that this sameness contributes in large part to the pervasive sameness that Griffiths laments.

We at Eastman have the opportunity to take on a challenge that will serve as a beacon and demonstrate its benefits deep into the fabric of the music world. We can continue our great tradition of leadership within our art form.

Let me close by quoting Hanson in his talk from 1954.

"Perhaps some day we shall cease trying to make stalks of corn from seeds of wheat. Perhaps some day we shall cease trying to grow apple trees from rose bushes. Perhaps some day we shall be less sure that we know 'what is good for them' and devise an educational plan whereby at least our most talented youngsters can develop freely and fully on the basis of the fulfillment of the talents with which the Lord in His wisdom has provided them. This will be a happy day for education, a day when we will no longer educate by pounding in, but rather by leading out, drawing out each student as an individual to the fullest development of his inherent powers. In that day we shall probably not know as much but we will know it better; our knowledge may not be broader but it will be deeper and richer. We will have been cleansed of inflation by the miracle of immersion." ♣

Director Undercofler's 2002 Convocation Address is available on the Eastman website: www.rochester.edu/Eastman/html/recentnews/convoc_address.html.



TAKEHIKO TOKIWA

Ron Carter

"... and he kept the box"

Jazz bassist Ron Carter, '59, was awarded the Hutchison Medal at an Eastman School ceremony on May 19, 2002, and gave the following acceptance speech.

Imagine somewhere in your program or on a bulletin board or in a library book you will find a list of recipients of this award before me ... When my name is read, what will be some of the thoughts that go with it?

The most recorded jazz bassist of the century, or the person who gave private lessons to literally hundreds of bassists for the past 40 years? A distinguished professor of music emeritus at the City College of New York, or a father who would come home from a nightclub performance at 3 a.m. and proceed to play with his kids, much to his wife's chagrin? One of the bassists who helped move the bass to a new level, or a lover of cactus and sports cars? Someone who was truly a student of Music with a capital "M" or one of eight children raised by two loving and concerned parents? A tall, handsome, and elegant African American male, or a tall, handsome, and elegant African American male?

I'd like to have my son come forward at this moment and deliver this medal for me [to my mother in the audience]. By my name on this list of recipients of this award I'd like an asterisk with a note that should read: "He gave this medal to his mom, and he kept the box."

In last April's Eastman Opera production of *La Bohème*, sung in Italian, students tackled a beloved standard-repertory opera with great success.



Britten, *bel canto*, & Broadway

Opera is changing, and Eastman students are ready for the transformation

BY DAVID RAYMOND

With their long operatic and academic résumés, Steven Daigle and Benton Hess aren't exactly Broadway babies. But as the stage and musical directors of Eastman's Opera Theatre, they are doing their best to create young professional singers who are adept in all areas of musical theater. Because, as Hess puts it, "One thing you can guarantee, if you're a singer, is that you never know where you'll end up."

Nowadays, that can be at the Met, on Broadway, or anywhere in between. In the past 25 years, opera has steadily grown in popularity in America. That's good news for trained singers, but, says Daigle, "It's such a competitive market for singers now, that it's best to be trained without a specialty or a focus in mind. We want our students to get the preparation that will allow them to be successful."

Daigle observes: "Most stage performers are now training in voice and opera. The day of the musical starring the actor who's a hit-or-miss singer is pretty much over." Hess adds: "More and more, the kinds of theater pieces being written now require legitimate voices."

Those theater pieces include such wildly popular fare as *Les Misérables*, and just about anything by Sir Andrew Lloyd



Steven Daigle



Benton Hess

Webber or Stephen Sondheim. On the other hand, older American "Broadway operas" like Kurt Weill's *Street Scene*, Marc Blitzstein's *Regina*, and Leonard Bernstein's *Candide*, first presented in the 1940s and '50s, definitely require legitimate voices – and have now entered the operatic repertory. A more recent

"Is-it-a-musical-or-is-it-an-opera?" entry, Sondheim's *Sweeney Todd* (1979), was performed by the New York City Opera shortly after its Broadway run, and premiered at the Chicago Lyric Opera this fall, with Bryn Terfel as the Demon Barber. (Eastman Opera has performed *Street Scene* and *Candide*, and it has scheduled *Sweeney Todd* for fall 2003.)

While not sung throughout (the textbook definition of an opera), all these works have minimal dialogue and maximal, often difficult, music. And they require performers who are comfortable with the demands of both.

If Eastman Opera Theatre has a philosophy, it lies in offering students the greatest variety of operatic and musical theater opportunities. Eastman's 2001–2002 season, Hess's first as music director, began last fall with a splendid production of Conrad Susa's *Transformations*. This 1972 work marries a jazzy, dissonant score to Anne Sexton's sardonic retellings of stories by the Brothers Grimm, as performed – and transformed – by patients in a mental hospital. (Daigle remarks that Susa doesn't call *Transformations* an opera, but a "musical entertainment.")

Then came Sondheim's Broadway musical *Passion*; and last April, Puccini's

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GELFAND-PIPER PHOTOGRAPHY

Stephen Sondheim's romantic musical *Passion*, presented in the Opera Studio in February, stretched voice students musically and dramatically.

♦ FROM PAGE 5

La Bohème – definitely an opera. But whatever you want to call these three works, they are all musical theater, requiring strong singing and acting.

The variety that Eastman aims for in its opera program is supported by the School's variety of performance venues. "If our only available space was the Eastman Theatre, we would have to revisit what our program was about," Hess explains. "But we also have wonderful performing spaces in Kilbourn Hall and 804."

The 3,094-seat Eastman Theatre is the opera program's "main stage," used for large-scale productions of standard repertory operas accompanied by the Philharmonia, like *Falstaff*, *Così fan tutte*, and *La Bohème*.

Kilbourn Hall, at 455 seats, is ideal for a wide variety of smaller-scale operas: *Le Nozze di Figaro*; Gilbert & Sullivan's *Patience*, which had a sold-out run in the fall of 1999; or demanding, occasionally disturbing, modern chamber operas like *Transformations* and Britten's *Turn of the Screw*.

And the Opera Studio (Annex 804) is a tiny "black box" theater, where Eastman students have performed everything from a Noël Coward revue, to *Xerxes* (the School's first production of a Handel opera), to *Passion*.

Sondheim's tale of obsessive love, with a delicate, beautifully tailored score, is hardly a typical Broadway musical. In fact, typical Broadway musical audiences didn't like it at all, and it had a brief run in 1994.

But like some of its "Broadway opera" predecessors, *Passion* has had a healthy afterlife in opera houses and workshops. With its demanding music and outsized emotions, perhaps this musical belonged there all the time. Sondheim himself remarked, "*Passion* is not an opera because there is so much dialogue. But it is an opera in its attitude towards people. If it were all sung and done at the Metropolitan Opera House, nobody would laugh because [Fosca, the love-obsessed leading character] behaves the way Salome behaves and Elektra behaves, and you accept it."

While *Passion* doesn't call for booming high notes sustained over a Wagnerian orchestra, Hess doesn't hesitate to call it an opera. "The musical requirements are not different," he says. "The singers concentrate on other things. The sopranos in our production would tell you that while there aren't many high notes, there sure are lots of low notes."

"A show like *Passion* performed by classically trained voices – you'd expect it to stick out, or not to work very well," says Daigle. "But the style of the piece made it a very comfortable fit for us."

Developing every part of these voices-in-training is a good idea, says Hess: "Students work on extending their upper and lower voices all the time in their teachers' studios; in this piece, they use the part of the voice on which the whole voice ought to be based, the part of the voice that's natural for conversation."

He adds, "No matter what *Passion* is called, it requires singers with a good, solid, technical background, as does so much of Sondheim's work. You couldn't get through a week of, say, *Sweeney Todd* without it."

Eastman Opera will produce another musical, *She Loves Me*, in February 2003. This romantic show by Jerry Bock and Sheldon Harnick (who wrote *Fiorello!* and *Fiddler on the Roof*), a modest Broadway success in 1963, went on to become a favorite cult musical, more admired than performed; it was briefly revived on Broadway in 1993.

While *She Loves Me* is lighter, more of an operetta, than *Passion*, it still has plenty of music – nearly 30 separate numbers. Harnick's clever lyrics require performers whose articulation allows the audience to understand every word.

"*She Loves Me* is another musical that ideally requires classically trained voices," says Daigle. "I think that is why it wasn't very successful originally, and wasn't performed much until recently. We're moving into an age when classically trained voices are more the norm in musical theater, and more performers can do justice to the music."

And in true Eastman Opera tradition, *She Loves Me* was balanced this fall by a classic Italian opera, Rossini's *Turk in Italy* (sung in English), and in spring 2003 will be complemented by Benjamin Britten's *Midsummer Night's Dream* (first performed in 1960, making it an infant by operatic standards). Each has stringent musical demands, from Rossini's *bel canto* lines and ornaments to Britten's pointed musical characterizations.

"Every show is a learning experience," says baritone J.J. Hudson, a DMA candidate and student of Carol Webber. "*Transformations* was my first venture into modern opera. It was a very choreographed production, but Steve had a very strong concept for the show, and his staging was so bound to the musical score, that we all kind of got it." The most challenging part wasn't learning the music, he says, but "having to remain onstage and in character through the entire opera. I grew a lot as an actor."

Shows like *Transformations*, *Passion* (in which Hudson played the male lead, Georgio), and *La Bohème* (in which he played Colline) are very different musically, but "Preparation for roles is really the same in all productions," he says. "We focus in on the music and the text. We get such strong musical coaching from Benton, and so much time and energy is invested, that we're liberated by the time we work with Steve."

Eastman's opera students have ample opportunity to develop their acting chops, not only in the class sequence "Introduction to the Lyric Theatre," but also in a class devoted to practicing dialogue scenes from famous plays. Since Daigle's arrival, Eastman now offers a sequence of classes in opera directing as well.

"It gives students a chance to dive into another area," Daigle explains. "There are very few jobs like mine, working simply as an opera director and teacher in a university. Most students will get jobs that involve performing, voice teaching, and directing a college opera workshop."

Daigle also employs Eastman students at the College of Wooster's Ohio Light Opera, where he was named artistic

"I recommend a semester in directing class to any singer," he says. "When you learn to think like a director, you see the opera both musically and dramatically, and explore the characters' motivations and characterizations.

"Learning to direct also affects the practical side of a performer. It gives you the opportunity to get inside the mind of a director, thinking 'What is he looking for?' And as a singer, I am also sympathetic about not asking singers to do things that would harm their voices." He adds, "I also enjoy the prep time and seeing the different aspects of the production being put together – the sets, the lighting, the costumes."

He was originally a composition student: "I see a lot of the same principles



GELFAND-PIPER PHOTOGRAPHY

"I grew a lot as an actor," says J.J. Hudson (far left) of his role as #8 in Conrad Susa's *Transformations*, presented last fall in Kilbourn Hall.

director in 1999. The summer company's repertory includes 19th and 20th century operettas from all over the world, as well as Broadway musicals like *Brigadoon* and *Camelot*, and provides valuable professional stage experience for singers beginning their careers.

Hudson is pursuing a doctoral minor in directing. He began by directing individual opera workshop scenes assigned by Daigle, who then asked him to come up with ideas for staging nine standard operas from *Don Pasquale* to *Wozzeck*; this spring, Hudson will direct an entire workshop scenes program in the Opera Studio.

at work in both: concern with tension, release, textures."

Simply listing this season's and last season's productions presents the Eastman Opera's philosophy in a nutshell. Says Hess of each season as a whole: "Our students can be well-versed in all styles, which is in their best interests. The voice faculty is a realistic crowd. And this is right in line with their philosophy of giving students what is best for them."

Daigle sums it up simply: "We train them to do what they know they want to do – to perform on a stage." ■



COURTESY SIBLEY MUSIC LIBRARY ARCHIVE

"An opportunity beyond the most vivid dreams." The Philharmonia, headed by Howard Hanson and Frederick Fennell, lands in Madrid in November 1961.

'Drip-dry diplomats'

In 1962, the Eastman Philharmonia temporarily warmed up the Cold War

BY DAVID RAYMOND

Forty years ago, the Cold War was at its chilliest, and the Mideast wasn't much warmer. In the early 1960s, the world was battered by the Bay of Pigs invasion, the building of the Berlin Wall, the Cuban Missile Crisis, the Algerian and Cyprian revolutions, and the overthrow of Nikita Khrushchev.

In such an unsettled atmosphere, many Americans saw no reason to turn their bomb shelters back into rec rooms, and could be forgiven if they preferred to stay close to home.

Against this forbidding backdrop of current events, there was a bright spot: the U.S. Government's program of International Cultural Exchanges, begun in the 1950s under President Eisenhower and continued by President Kennedy. Van Cliburn's Gold Medal at the 1958 Tchaikovsky Competition in Moscow set the stage for America to send many of its best classical and jazz musicians, dancers, and singers to the USSR – and vice versa. Americans saw Russian singers at the Met and Russian folk dance troupes on the *Ed Sullivan Show*; Russians saw

Benny Goodman, Leonard Bernstein, and the New York Philharmonic.

In one of the most remarkable of these cultural exchanges, the Soviet Union – along with much of Europe and the Mideast – got to see 87 of America’s brightest young musicians.

The Eastman Philharmonia, conducted by Howard Hanson and Frederick Fennell, undertook an arduous four-month tour of Europe, the Mideast, and the Soviet Union in 1961–62, and brought it off with flying colors. It wasn’t exactly unprecedented, because the Eastman String Quartet toured for the State Department in 1960. Much later, in the ’80s and ’90s, the Philharmonia and the Wind Ensemble made impressive American and international tours. But the ambitious 1961–62 tour by Eastman’s “drip-dry diplomats” (Fennell’s phrase) is still unique in the School’s history.

Founded in 1958, the Philharmonia had performed throughout New York State before it was invited to play at the Second Inter-American Festival of Music in Washington, D.C., in April 1961. That summer, the State Department requested a western European tour: France, Germany, Scandinavia, and Italy. That itinerary changed dramatically to include the Mideast, Poland, and the Soviet Union.

After announcing the tour, conductor and orchestra spent most of a semester rehearsing. In the spirit of cultural exchange, the programs included works by Schubert, Beethoven, Shostakovich, and Stravinsky, as well as such American composers as Piston, Barber, Hovhaness, and Schuman – and, perhaps inevitably, Hanson’s own “*Romantic*” *Symphony*.

By late November, with music rehearsed, visas procured, shots administered, and draft deferments approved (one of them at the very last minute), the students were ready. On Thanksgiving 1961, the night before the Philharmonia was to leave Rochester, Richard Rodean (BA ’62, MA ’64), a bassoonist in the orchestra, began his journal of the trip: “An opportunity such as this is ... beyond the most vivid dreams. I think most of us feel a great deal of humbleness ... I think it’s worth noting that the medium of music is able to penetrate the barriers that the forces in the material and physical world have established. I pray that we

shall be able to do some good through our efforts.”

The numbers alone are impressive: a tour covering 30,000 miles, with 40 concerts in 34 cities in 16 countries, performed by an orchestra of 87 (51 men, 36 women), with an entourage of 11. They all arrived at their first destination, Lisbon, on November 25, and then proceeded through Spain, Switzerland, France, Belgium, Germany, Sweden, and Greece. Many European critics, whose idea of an American cultural export was Coca-Cola, were astounded by the Philharmonia’s youthful virtuosity.

This was true even when the lights went off during a performance, as they

Syria and Egypt. In the ancient city of Aleppo, Syria (“We noticed a good number of posters on the orchestra advertising that this is the first concert to be given here in 5,000 years,” wrote Rodean. “I believe it!”), a bomb went off outside the hall during the concert. At the Cairo Airport, Hanson confronted airport officials who refused to allow two French members of the entourage to enter Egypt, saying that if they couldn’t, the entire orchestra would leave. (Hanson won.)

As might be expected, the most interesting student observations were of life behind the Iron Curtain. Violinist Richard Kilmer (BM ’61, MM ’64), the Philharmonia’s concertmaster, wrote many of his thoughts down in his *Recollections of the 1962 Tour of Poland and the Soviet*



COURTESY SIBLEY MUSIC LIBRARY ARCHIVE

The Philharmonia performing in Moscow’s Tchaikovsky Hall in January 1962, one of many history-laden stops on the tour.

did in Madrid during Stravinsky’s *Firebird Suite* (the orchestra played from memory); when part of the city had been devastated by a flood, as in Seville (concert proceeds were donated to flood victims); or when part of the audience had been involved in an anti-American demonstration that morning, as in Brussels (where students also sang along with Sousa’s *Stars and Stripes Forever* when they recognized one of its themes as an off-color drinking song).

The Philharmonia spent a Merry Christmas in the newly liberated country of Cyprus, and a volatile New Year in

Union, a paper he wrote for a University of Rochester class, History 206, International Relations, after his return.

In 1962, the country was celebrating its 20th anniversary as the Polish Peoples’ Republic, but its memories of World War II devastation were still fresh. After a few days in Krakow (“Little Rome”) and in Warsaw, the capital and largest city, he noted “the people are very self-contained from great fear ... rarely talking, never smiling, and never laughing. When a group of us would go out in the evening and would stop, laughing raucously at

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someone’s joke, the Poles were startled and would look to see ... who had made this noise, (who) was so free and self-assured.”

Polish orchestras used inferior, often State-owned instruments, Kilmer noted, and played with “the European concept of sound,” with less volume than American orchestras. “[They] play furiously (particularly in the strings) to produce a *forte* which is considerably strained ... Lesser orchestras play with an enthusiasm, warmth, and sensitivity which seems to be a complete expression of the frank admissions of the players that they are so thankful to be playing again.”

As for the Warsaw Conservatory students, “These were the finest young

of wonderful people that are sick with distortion and confinement.” They were transported by the Philharmonia, who found that Russian audiences expected lots of encores. Whatever the state thought, the people usually insisted that at least one of them be Sousa’s *Stars and Stripes Forever*, which they called for by yelling “Amerikansky March! Amerikan-sky March!” In Lvov, they had to turn off the house lights to get the audience to leave. (In Chernovtsy, one of the smaller cities on the tour, a few students showed their gratitude by making “a large American-type snowman” in the university courtyard.)

The members of the orchestra were also on the receiving end of cultural exchange. Kilmer discovered that Russian LPs were

Hanson and the orchestra made a commemorative recording for Mercury, *Musical Diplomats USA*, of eight short works played on the tour – including *Stars and Stripes Forever* (some of these items have been re-released on CD).

Hanson also reflected on his experiences in an article for *DAR Magazine*, saying that he learned “the importance of the arts – and in this case, music – as a means of spiritual communication ... I found that, at least in Western civilization, music does indeed know no barriers.”

The 40 years since the Philharmonia’s tour have brought changes to the world that few foresaw – including the Eastman students who reported on their trip.

“I’m not sure that all the love of Americans built up by all the cultural exchange programs will ... sway their leaders who are sworn to destroy us in one way or another,” Kilmer (now principal second violinist of the Austin Symphony) concluded his paper.

“As these people do not control their government but are controlled by it, their convictions may count for nil in the crucial moment. And as long as their life continues to improve materially I do not believe they will ever revolt against the Kremlin.”

When Rodean – now a dean at Texas Women’s University – donated a copy of his 1962 tour journal to the Sibley Music Library, he appended a preface, written from a 1990 standpoint, recalling: “... a time when political fence mending was assisted by cultural exchange events. The performing arts and their advocates became the center of attention – a minor dent in the curtain of missiles, blockades, and rhetoric that dominated the stage of world focus. It was into these parameters of guarded optimism that the Eastman Philharmonia orchestra, under the direction of Dr. Howard Hanson and Dr. Frederick Fennell, set out to make a difference.”

But, he concluded, “Time has not been kind to that optimism.”

The world is an even more dangerous and fragmented place now than it was 40 years ago, so the Philharmonia’s 1961–62 tour is an accomplishment that seems even more impressive in retrospect than it did then. ♣



COURTESY SIBLEY MUSIC LIBRARY ARCHIVE

This photo was printed in February 1962 in the Rochester *Democrat and Chronicle* with the caption: “PHILHARMONIA IS COMING – Robert Sattler, concert manager of the Eastman Philharmonia on its 16-country tour, points to a poster (with picture) heralding orchestra’s engagement in Lvov, a city comparable in size to Rochester. Bystanders are attracted by poster and the smiling Amerikanski.”

people I have ever met,” Kilmer wrote. “They were more serious as students and people than anything we imagine in the U.S. They were highly educated, eager and curious in many fields, and pretty talented musicians ... They were particularly eager to know about contemporary American composition and to have recordings and scores of new works sent to them in return for same from Poland.”

The Philharmonia saw a fair amount of the Soviet Union – seven cities, enough to lead Rodean to write in his February 4 journal entry, “I see here a country

available for one ruble (about \$1.10 in 1962). They also attended opera, ballet, and symphony presentations in all the Soviet cities they visited. “The quality of these performances varied from acceptable to very, very good,” wrote Kilmer. “But they were all done with unfailingly good showmanship and in the *grand manner*.”

When the well-traveled musicians arrived back in Rochester in March 1962, they were treated as “returning heroes,” said Rodean in his journal.



KURT BROWNELL

Guests of Alumni Weekend 2002 found the famous Eastman Theatre chandelier shining as brightly as ever.

Alumni Weekend 2002

Alumni Weekend's tour of the Eastman Theatre was called "Tour the past, visit the future"; that phrase applied to all the weekend's events, as Eastman grads toured old haunts like the Theatre and the former Prince Street dormitories, enjoyed the current sights and sounds of Eastman, and got a hint of hopes for the future. Students from years past, including the legendary Mitch Miller, BM '32, had the chance to meet, talk with, and even perform alongside the Eastman students of 2002.

Here's a photo album of some of the highlights of Alumni Weekend 2002, starting with the School's most recognizable symbol, that crystal chandelier. ♣



KURT BROWNELL

Eastman's two newly appointed conductors put student ensembles through their paces on Friday afternoon: Neil Varon with the Philharmonia, and Mark Scatterday with the Wind Ensemble. Alumni watched, listened – and some even played along.

MORE PHOTOS ON PAGES 12-13 ▶

FEATURES

Friday began with a kickoff reception (sponsored by Carl Fischer, LLC and the Howard Hanson Institute for American Music), continued with tours of the Eastman Theatre, and ended onstage with a dessert reception (sponsored by David Christa Construction, Inc. and Macon Chantreuil, Jensen & Stark, Architects LLP). Director and Dean James Undercofler presented proposed Eastman Theatre renovations, and a student combo filled the stage with jazz music.



KURT BROWNELL

Saturday evening included an Eastman Virtuosi concert, with a splendid performance of a Weber Trio by flutist Bonita Boyd, cellist Steven Doane, and pianist Barry Snyder.



KURT BROWNELL



ELIZABETH LAMARK

On Saturday afternoon, alumni boarded a shuttle for 40 Prince Street – the address of the former Eastman dorms, now the Rochester City School District's impressive School of the Arts.



AMY VETTER

On Saturday night, the legendary Mitch Miller – oboist, conductor, record producer, TV star, and Eastman graduate, BM '32 – received the Alumni Achievement Award, and celebrated the 70th anniversary of his Eastman graduation with an informal Q&A session on the Eastman Theatre stage, hosted by Jim Undercofler.

FEATURES



AMY VETTER



AMY VETTER

Left: Alumni examine yearbooks and other memorabilia at Saturday night's reception on Cominsky Promenade.

Right: A nostalgic landmark – a lion who formerly guarded the Prince Street dorm, now the School of the Arts.



KURT BROWNELL

Back on the Eastman stage: members of classes of '51 and '52 celebrated their 50th reunion at Alumni Weekend 2002.



AMY VETTER

Capturing memories old and new: during the tour of School of the Arts, an inquisitive alumnus photographs the photographer.

Eastman welcomes new faculty

Eastman welcomes a particularly large and notable group of new faculty to the School this year:



Christopher Azzara
Associate Professor
of Music Education

After completing graduate and doctoral studies at Eastman, Christopher Azzara (MM '88, PhD '92) spent the last decade as an associate professor of music education at The Hartt School of Music, Dance and Theatre of the University of Hartford. Azzara is a popular speaker in this country and abroad. His research and publications have investigated the meaningful relationships among listening, creating, improvising, reading, composing, and analyzing music in a variety of general, vocal, and instrumental settings. At Eastman, his unique combination of abilities will be utilized in teaching both music education and instrumental pedagogy.

Kathryn Cowdrick
Assistant Professor of Voice

Since an Adler Fellowship with the San Francisco Opera launched her career, Kathryn Cowdrick has appeared with numerous opera companies throughout North America and Europe. Now, she joins

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COURTESY CLAY GREENBERG

Beautiful sound in Kilbourn Hall: Professor Ellen Koskoff (rear) joins Eastman gamelan students.

Gamelan delights the senses through music, dance, and word

Rochester audiences experienced Indonesia last spring as the School's Balinese Gamelan Lila Muni ("Beautiful Sound") and Gamelan Kembang Salju ("Flower in the Snow") presented a second annual evening of sacred, secular, modern, and traditional Indonesian music and dance.

The April Kilbourn Hall performance showcased Indonesian guest dancer **Ni Luh Kadek Kusuma Dewi** and Visiting Associate Professor of Gamelan **I Nyoman Suadin**, as well as nearly 40 Eastman students, faculty, staff, and community members. Along with modern and traditional dances by Kusuma Dewi and Suadin, the ensembles presented the world premiere of a work by **Daniel Iannantuono**, winner of Eastman's biannual Barbara Smith Competition for Gamelan Composition. Rounding out the program were two gamelan excerpts from Professor of Composition **Robert Morris' *Playing Outside***,



COURTESY CLAY GREENBERG

Indonesian dance from guest Ni Luh Kadek Kusuma Dewi.

premiered in Rochester's Webster Park last fall.

For those who wish to learn more about gamelan and its role in politics, art, history, music, and international relations, a new book was recently published by the University of Rochester Press: *The Gamelan Digul and the Prison Camp Musician who Built It: An Australian Link with the*

Indonesian Revolution, by Margaret J. Katomi. The book, according to Eastman Professor **Ellen Koskoff**, president of the Society of Ethnomusicology, is a "wonderful and touching story ... that recounts the arrest and imprisonment of [a] Central Javanese court musician, his building of a prison gamelan, and its eventual restoration in Australia." ❧

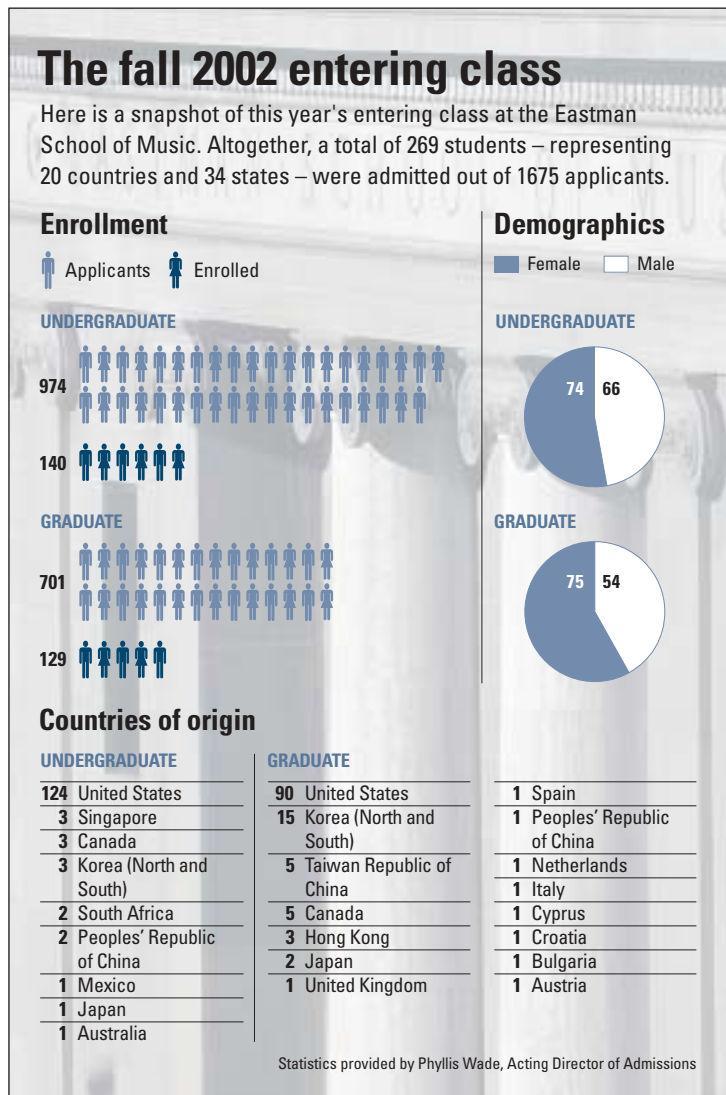
Cooke, Wolf named to Eastman Board of Managers

Two new members have been elected to Eastman's Board of Managers, bringing the total membership to 19. Each new board member will serve a three-year term to end in 2005.

Well-known entertainment reporter **Jeanne Wolf** is editor-at-large for *Redbook* magazine; a contributing editor for *TV Guide*; West Coast editor for *YM*, a publication for teenage readers; and host of a daily radio show, *Jeanne Wolf's Hollywood*. Creator of the "Inside Entertainment Report" for the popular television series *Entertainment Tonight*, Wolf makes frequent appearances on the show as a celebrity reporter, as well as on other news and entertainment shows including *The O'Reilly Factor*, *The View*, *Access Hollywood*, and *Court TV*, and on networks CNN, CNBC, MSNBC, and CBS.

Wolf is president of her own company, Pentacom Productions, which has produced a wide variety of programs ranging from PBS films to *TV Guide Celebrity Dish* for the Food Network. Some of the award-winning films produced by Wolf and broadcast nationally on the Public Broadcasting System (PBS) include *That Weird Classical Stuff* and *What's An Orchestra All About*, programs designed to interest children in classical music; and the first-ever television special on composer Charles Ives.

One of three national honorees selected for the Women of Leadership Award by Pine Manor College, Wolf serves on the President's Council of the



University of Miami for University President Donna Shalala.

Pinny Cooke, who holds a master's degree in social work from Ohio State University, has been an advocate both in Rochester and for Rochester for many years. Her professional experience includes 10 years as director of social services for the Al Sigl Center, an agency that offers services to people with disabilities and their families. In addition, Cooke served for 12 years as a New York State Assembly member.

Her civic experience is vast, including board memberships at the Rochester Philharmonic Orchestra, the Health Association, the Rochester and New

York State boards of the Martin Luther King Commission, the Rochester Jewish Home, and the Boys and Girls Club advisory board, among many others. At East House, a mental health agency in Rochester, NY, the Pinny Cooke House offers residential treatment for women addicted to alcohol and drugs.

Cooke has been honored numerous times, receiving recognition from the Rochester Area Multiple Sclerosis Society, National Council on Alcoholism, DePaul Mental Health, the Indian Community, United Cerebral Palsy, the Association for Retarded Citizens, and the Medical Society of Rochester. ♣

New faculty

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Eastman as an assistant professor of voice. Cowdrick's approach to singing comes from a unique educational and professional background as a speech therapist and deaf educator, with degrees from Columbia University and Pennsylvania State University. She has taught privately and has worked with many young artists in master classes, specializing in voice disorders and care of the professional voice.



William Dobbins

Professor of Jazz Studies and Contemporary Media

A versatile and acclaimed conductor, composer, arranger, performer, and educator, Bill Dobbins returns to the Eastman faculty as professor of jazz studies and contemporary media; he also will direct the award-winning Eastman Jazz Ensemble and the Eastman Studio Orchestra. Dobbins originally served on the faculty from 1973–1994, designing (with Rayburn Wright) the School's master's program in jazz studies and chairing the jazz

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New faculty

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department from 1989 until accepting a position at the Hochschule für Musik in Cologne, Germany. There, he was principal director of Cologne's 18-member WDR Big Band, one of the world's premier jazz ensembles.



Mikhail Kopelman
Professor of Violin

Mikhail Kopelman has performed throughout the world as first violinist with both the Tokyo String Quartet (1996–2002) and the Borodin String Quartet (1976–1996). During those 26 years, Kopelman maintained a busy teaching schedule with professorships at Yale University (1996–2002) and at the Moscow Conservatory (1980–1993), where he taught violin and coached chamber music. Prior to joining the string quartets, Kopelman was a member of the Bolshoi Theatre Orchestra, was concertmaster of the Moscow Philharmonic Orchestra, and was second-prize winner in the 1973 Jacques Thibaud International Competition in Paris.

William Marvin

Assistant Professor of Theory

William Marvin returns to Eastman after having taught music theory and aural skills at Oberlin College Conservatory of Music since 1996. Prior to that he was a

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KURT BROWNELL

Doug Humpherys, co-chair of the piano department and competition director, with the 2002 Young Artists International Piano Competition winners (left to right): Hong Xu (second prize), Yoonjung Han (third prize), and Igor Lovchinsky (first prize). Hong Xu entered Eastman as a freshman this fall.

Young Artists Piano Competition flourishes

Eastman's Young Artists International Piano Competition began modestly, but it has developed into a competition that "really is international," in the words of its director, Professor Douglas Humpherys. "Everything about it has grown, from the numbers of students to its worldwide reputation. In recent years we have hosted competitors from China, Korea, Japan, Taiwan, Russia, Ukraine, Finland, Rumania, Israel, Saudi Arabia, and Canada." The sixth Competition was held last summer from July 20–24, and by the beginning of the fall semester the School had already received many inquiries for next year.

The festival and competition started out in 1997 as a summer workshop and institute for pianists aged 14–18, says Humpherys, who has been involved in many piano competitions as a performer and

adjudicator. "But it became clear that including a competition was the way to attract the highest-level talent." It worked: "The level of playing is off the charts now."

There are 600 piano competitions every year in the United States alone. If a new one is to flourish, it needs to offer something distinctive. "There's been a subtle shift in the function of piano competitions," Humpherys explains. "Young pianists still enter to win prizes and start careers, but competitions have also turned into venues. Audiences attend competitions to hear the concerts."

Indeed, public interest in the Eastman Competition has also grown. "We had to turn people away from the finals" (held in Kilbourn Hall), he says, "and had a thousand people for the winners' recital in the Eastman Theatre." The competition is unusual in that

there is no elimination until the final rounds: all entrants get to play two solo recital programs before the finalists are chosen.

The competition has become an important Eastman recruitment tool; this year 60% of the incoming freshman piano class had participated in the festival. While the competition has attracted a lot of interest, Humpherys adds that it is important "to maintain an educational component, a purpose besides the competition."

Students not only perform during the weeklong festival, but also take part in master classes and get to meet the ESM faculty. "Studying piano and practicing for long hours is a very solitary activity," says Humpherys. "It's important that the students get to meet new people who do the same thing they do. After all, they are meeting their future colleagues." ▶

Summer Session highlighted by a visit from the Canadian Brass

Hailed by *The Washington Post* as “the men who put brass music on the map,” the **Canadian Brass** made a special visit to Eastman last summer for a weekend residency as part of the School’s Summer Session. During the two-day event, the brass quintet worked with and coached professionals and collegiate and high school students in brass ensemble repertory. The weekend workshop opened with a performance by the Canadian

Brass and concluded with a free concert by the students they coached.

Ruth Cahn, director of the Summer Session program and a colleague of the Brass’ tubist, Eastman alumnus **Charles Daellenbach**, organized the event. “The Brass were so personable and generous with their time while they were here. We’re just ecstatic that they’ve agreed to come back next year for a repeat performance, July 11–13, 2003.”

The Canadian Brass tours the world, and has been seen by millions of television viewers on such programs as *The Tonight Show*, *NBC News’ Today*, and *Entertainment Tonight*. Concertgoers have come to love the wide range of styles that the group includes in its performances, from gospel songs, marches, opera medleys, and rock tunes, to jazz standards – always blended with lively dialogue, humor, and theatrical effects. ♣

Alarm still sounding: Eastman grads explore new music together

Two ensembles with foundations at Eastman, Ossia and Alarm Will Sound, perform on a new CD from composer Steve Reich, released in fall 2002 by Cantaloupe Records. The CD, which was reviewed recently by *New York Times* music critic Alan Kozinn in its Album Showcase, features two of Reich’s most important works from the 1980s, *Tehillim* and *Desert Music*. Directing the ensembles on the recording was Alan Pierson.

In related news, on October 19, Alarm Will Sound, Alan Pierson conducting, premiered composer David Lang’s *Increase* in a concert in New York City’s Miller Theatre. Gavin Chuck, managing director of the ensemble, said of the experience, “Working with David Lang was a fantastic opportunity for Alarm Will Sound. Not only did we get to work together musically with a preeminent contemporary American composer, but the concert also strengthened



COURTESY ALARM WILL SOUND

Front row (left to right): Jessica Johnson, Kala Pierson; Second row: Dennis DeSantis, Payton MacDonald, Gavin Chuck, Stefan Freund; Third row: John Richards, Courtney Orlando; Fourth row: John Orfe, Caleb Burhans, Jason Treuting, Alan Pierson, Lawson White.

the professional relationship between our group and Bang on a Can/Cantaloupe Records.”

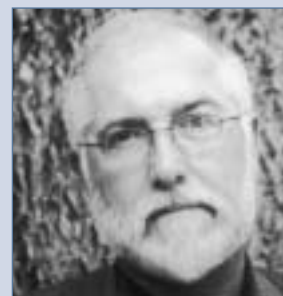
Ossia, the completely student-run new music ensemble at Eastman, was the source for Alarm Will Sound’s membership. A core group of students and recent graduates enjoyed their Ossia experience

so much that they formed the independent ensemble to remain together even after graduation. Alarm Will Sound, who specialize in the music of Steve Reich, experiment with a wide range of music and attempt to integrate theatre in their performances to attract a broader audience. ♣

New faculty

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teaching assistant at Eastman while working on his master’s and doctoral degrees, and received both the Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student (1992) and the Outstanding Graduate Teaching Prize (1990). Now, after completing his PhD in music theory at Eastman in 2002, Marvin (no relation to Dean of Academic Affairs Elizabeth West Marvin) joins his alma mater as assistant professor of theory.



William Porter

Professor of Harpsichord and Organ Improvisation, part-time

Widely known as a performer and teacher in the US and Europe, William Porter is a leader among organists working toward recovery of an historical approach to musical performance. He has achieved international recognition for his skill in improvisation in a wide variety of styles. After joining the Eastman faculty last fall as visiting professor of organ improvisation, Porter accepted a position as professor of harpsichord and organ improvisation in a part-time capacity. He was professor of organ and harpsichord at Oberlin (1974–1986), and a faculty member at the New England Conservatory (1985–2002), and is

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New faculty

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co-founder of Affetti Musicali and Musica Poetica, Boston-based ensembles of Baroque repertory. Porter will continue to teach part-time at Yale University.



Mark Scatterday

Professor of Conducting and Ensembles, department co-chair

Mark Scatterday, a former student of recently retired Eastman Wind Ensemble conductor Donald Hunsberger, follows in his esteemed professor's footsteps as EWE conductor and professor of music conducting and ensembles. Scatterday received his bachelor's degree in music education and performance from the University of Akron, his master's degree in trombone performance from University of Michigan, and his doctor of musical arts degree from Eastman in 1989. Prior to joining our faculty, Scatterday was professor of music at Cornell University and chair of its music department, as well as a principal conductor for Ensemble X, a professional contemporary music ensemble.

Neil Varon

Professor of Conducting and Ensembles

Born in New York City, Neil Varon studied piano, composition and conducting at the Juilliard School before

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COURTESY HEIDI LUCAS

While in Finland, the 23 members of the Horn Choir (shown with Director Peter Kurau) kept busy with concerts, master classes, and lectures, but also saw the sights of Lahti and Helsinki.

Eastman Horn Choir travels to Finland

BY KATHERINE ARCENAU AND GRETCHEN SNEDEKER

The Eastman Horn Choir, founded by Professor Emeritus of Horn **Verne Reynolds**, traveled to Lahti, Finland from August 3–12 as featured performers of the International Horn Symposium, the only collegiate horn choir so featured. This annual event creates an opportunity for hornists around the globe to come together to enjoy great music, learn from each other, and foster international connections. The ensemble is currently under the direction of Professor **Peter Kurau** and includes 23 undergraduate and graduate horn students.

The Eastman Horn Choir was featured in four performances during the symposium. The full-length concert included the world premiere of *In Memorial: To Structure and To Remembrance*, a two-movement piece for horn

“On behalf of all of us in the Horn Studio, may I express my sincere gratitude to the legions of supporters who made our participation in the 34th International Horn Symposium in Lahti, Finland, possible. Our eclectic consortium of sponsors ranged from the widespread generosity of Eastman horn alumni spanning over 50 years, to local and international corporations, and to friends of the horn studio. We are indebted to each and every one of you for your support and encouragement in bringing this magnificent project to fruition.

It has proved to be a once-in-a-lifetime experience for our current horn students, and one which, in a larger sense, demonstrated the unifying power of music in a international setting and hope for the future in a post 9/11 world. Thank you again, and we look forward to other collaborations carrying forth the banner of the Eastman School and of great music.”

Peter Kurau

Associate Professor of Horn Director, Eastman Horn Choir

choir written in memory of the victims of the September 11th terrorist attacks, by Eastman horn student **Lindsey Wood**. The Horn Choir also performed a transcription of Sibelius's *Finlandia*, arranged by Wood, complete with a vocal rendition of a popular

Finnish hymn. This concert was attended by Crystal Meriwether, cultural affairs officer at the United States Embassy in Helsinki, who noted that her assistant, a Finnish native, was moved to tears by the performance. Other highlights

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of the concert included the European premiere of *Fanfare for Ghosts* by **James Willey** (BM '61, MM '63, PhD '72).

Throughout the Symposium, Eastman horn students attended master classes and lectures given by prominent international hornists such as Hermann Baumann, Bruno Schneider, Randy Gardner, and Esa Tapani.

The week's events also incorporated many concerts including appearances by Russian jazz hornist Arkady Shikloper, Spanish natural hornist Javier Bonet, and Froydis Ree Wekre, Norwegian hornist and past president of the International Horn Society. Eastman's own Peter and **Pamela Kurau** also made appearances throughout the week, including a collaborative performance of Cole Porter's "Blow, Gabriel, Blow," arranged by former Eastman faculty member **John Greer**.

The International Horn Society sponsored several competitions during the week in which the Eastman Horn Choir was well represented. **Elizabeth Porter** (BM '02) and **Julia Fagan** (BM '04) won first prizes in the high-horn and low-horn divisions, respectively, in the Dorothy Frizelle Orchestral Competition. Eastman alumna **Jenny Kim** (BM '00) took first place honors in the prestigious Jon Hawkins Solo Competition. **Susan Freese** (BM '03) took second place in the Phillip Farkas Memorial Solo Competition. Several Eastman horn students were also invited to participate in the Honorary College Horn Choir under the direction of Hermann Baumann.

During their stay in Lahti, students were given the opportunity to immerse themselves in Finnish culture, visiting local restaurants, the daily open-air market, and an

authentic Finnish sauna. The trip also included a brief stay in Helsinki, the capital of Finland. While in the capital, students visited the harbor area and took a bus tour of the city, visiting Sibelius's monument and other landmarks.

The trip was a remarkable and rewarding experience for

all involved. The Eastman Horn Choir extends its gratitude to all who made their visit to Finland possible. Special thanks are owed to Esa Tapani and the International Horn Society, the Eastman School of Music, alumni donors, corporate sponsors, and the Kurau family. ♪



EASTMAN SCHOOL ARCHIVE

Nine feet, two keyboards, three courses: the new Kingston harpsichord.

New instrument strikes a golden (harpsi)chord

The organ department recently added an additional jewel to their collection of early music instruments with the acquisition of a Kingston harpsichord (pictured above). Built by Richard Kingston in 1987, the instrument has two keyboards and three courses of strings, two of which play at unison pitch, and one that plays an octave higher. Nearly nine feet long, its style reflects northern-European harpsichord traditions of the 18th century, but it is not a copy of any particular instrument.

The case sits on a Louis XVI stand with fluted legs, and is highly decorated with a full mural painting on the inside

of the lid by artist P.T. Gladding. The entire instrument is heavily gilded with gold leaf. Because of its 63-note compass and rather long scale, it was conceived as a "multi-purpose" harpsichord, on which one can play a wide range of the harpsichord repertory from the 16th through the 18th centuries.

Professor of Harpsichord & Organ Improvisation William Porter says of the new acquisition: "We are pleased to gain such a resource at a time when student interest in harpsichord study is growing."

The instrument will be available for student practice and performance. ♪

New faculty

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embarking upon a 30-year conducting career in Europe and Asia. In 1981, Varon was named the first Kapellmeister of the Deutsche Oper am Rhein in Düsseldorf, Germany. From 1987–1991, he was music director of the Südwestfälische Philharmonie, followed by an appointment as general music director for the City of Gelsenkirchen, where he was chief conductor of the Gelsenkirchen Philharmonie. Varon also spent a year as guest professor at the renowned Toho Gakuen Conservatory in Tokyo. In addition to teaching conducting at Eastman, Varon conducts the Eastman Philharmonia, Eastman School Symphony Orchestra, and Eastman Chamber Orchestra.



Ricardo Zohn-Muldoon

Associate Professor of Composition

Mexican-born composer Ricardo Zohn-Muldoon received his undergraduate degree in guitar and composition at the University of California at San Diego, and both a master's degree and

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New faculty

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PhD in composition from the University of Pennsylvania. He also has been recipient of a Guggenheim Foundation Fellowship and the Omar del Carlo Fellowship from Tanglewood. Before joining Eastman, Zohn-Muldoon was a member of the composition department at the Cincinnati Conservatory of Music. His works have been performed by eighth blackbird, Chicago Contemporary Chamber Players, and San Francisco Contemporary Players.



Howard Potter

Associate Dean for
Community and Continuing
Education

After an extensive search, Howard Potter was appointed associate dean for community and continuing education. In this faculty position, Potter assumes overall leadership for the School's Community Education Division (CED), as well as studio and classroom teaching responsibilities. A music educator, performer, conductor, composer, and arranger, Potter was previously chairperson of the performing arts department at The Manlius Pebble Hill School, Syracuse. Potter received a bachelor's degree from SUNY Fredonia, a master's degree from Eastman, and a doctoral degree from the Manhattan School of Music. He has a post-graduate diploma from the Juilliard School.



GELFAND-PIPER PHOTOGRAPHY

The unstoppable Marian McPartland returned to Rochester in May to celebrate her career and introduce a young talent, Jason Moran.

A month of Marian (McPartland)

The spotlight shone on Marian McPartland this past May as Eastman hosted and honored the legendary jazz pianist and great friend of the School. In addition to her distinguished performing career, McPartland's National Public Radio show, *Piano Jazz*, is the longest-running show in the history of public radio.

Celebrating Marian at Eastman

All four floors of Sibley Music Library were incorporated into a major exhibit of photos and memorabilia spanning McPartland's career.

Drawn from her personal archives, the displays included posters, awards, clippings, and more. The exhibit, which was free and open to the public through September 15th,

opened in May with a private reception for faculty, staff, and other guests. During the reception, which took place both in the Library and the stunning atrium of Eastman Place, Director and Dean Undercofler presented McPartland with a plaque designating her an "Official Eastman Artist," a title bestowed only one time before in the history of the School – to late photographer and Eastman legend Lou Ouzer (also a friend of McPartland's). The event was made possible in part through a generous gift from Friends of *Piano Jazz* and the ETV Endowment of South Carolina.

4th Annual Marian McPartland/Eastman Jazz Series

Another reason for Ms. McPartland's visit in May

was to take part in the Fourth Annual Marian McPartland/Eastman Jazz Series, a workshop and concert. Each year, McPartland brings with her an exceptional jazz pianist who deserves wider recognition.

This year, 27-year-old Jason Moran made his Rochester debut. Since breaking into the rising-star ranks of jazz in 1997, the Houston-born, New York-based Moran has been hailed by audiences and critics alike, and his CD *Black Stars* was named best jazz recording of 2001 by *The New York Times*. On the day of the concert, Moran presented a free, informal jazz lecture/workshop to the public featuring video clips of prolific jazz pianist Jaki Byard, with whom he studied. ▶

MUSIC EDUCATION

BY RICHARD F. GRUNOW

In my last column for *Notes*, I indicated that the Music Education Department is expanding its educational commitment on a global scale and in a variety of venues. As you read this column, I think you will agree that the faculty and students are living up to expectations. The recent year brought about many changes in the Music Education Department, and many more are forthcoming.

Roy Ernst, professor of music education for nearly 27 years, retired from Eastman at the close of the fall semester 2001. Roy had a long and important career at Eastman. Certainly one of his most significant contributions came in recent years as director of the National New Horizons Music Project. His seminal work with that project will remain vital to the entire country and to Eastman for many years to come. Our best wishes go out to Roy, now emeritus professor of music education, and we hope he will return often.

In fall 2002, we welcomed a new member to the Music Education Department: Associate Professor **Christopher D. Azzara** (MM '88 and PhD '92) was the unanimous choice to fill the position left vacant with Roy's retirement. Azzara brings to the department a breadth of experience, including seven years as an instrumental music teacher in the Fairfax County Public Schools in Fairfax, Virginia, and eleven years in the Music Education Department at the Hartt School of Music. Chris is an author, educator, jazz pianist, and arranger with unique insights into the role of improvisation in the

music learning process. His chapter on improvisation appears in the *New Handbook of Research on Music Teaching and Learning*, published by Oxford University Press (2002). A much sought-after clinician and presenter throughout the United States and in Europe, Azzara also performs regularly as a jazz pianist. Most recently, he performed on a recital of music by Duke Ellington, Harold Arlen, and George Gershwin at the Hartt School of Music, and on a concert performance of the Chris Azzara Jazz Quartet for the Schroon Lake Arts Council in Schroon Lake, New York. His responsibilities at Eastman include research advising, instrumental methods and techniques, student teachers, and the Freshman Seminar, a two-semester ori-

entation to music teaching and learning. In that seminar, Azzara is providing a renewed emphasis on the importance of musicianship skills for teaching. Not surprisingly, a generous portion of the class is devoted to improvisation. We are extremely pleased to have Chris on board.

Associate Professor **Louis Bergonzi** continues an impressive list of guest conducting engagements including appearances in Morrow and Athens, Georgia; Richmond, Virginia; Chicago; Rochester; and Melbourne, Australia. During the summer months he also taught various classes as part of the International Music Workshop in Stavanger, Norway. Bergonzi's recent publications include an NEA study, "Music Preferences of Americans"; *Canons and*

Rounds for Strings: Shaping Music Independence (Kjos); and the co-authorship of *Teaching Music Through Performance in Orchestra* (GIA). He is author of "What String Matters Matter," a chapter in *Deciding Matters in Music Education* (David Elliott, ed.), soon to be released by Oxford University Press.

Susan Conkling, associate professor of music education (on leave fall 2002), presented recently at the American Choral Directors Association Convention in Pittsburgh; American Association for Higher Education Conference in Chicago; and the Music Educators National Conference in Nashville. During summer 2002 she served as commissioner from the United States to the International



KURT BROWNELL

MENC wins for education projects

Eastman's Student Chapter #50 of MENC (a.k.a. National Association for Music Education) was doubly honored by the national organization this year, winning two awards "in recognition of outstanding chapter programs for the advancement of music education." They were the only U.S. chapter to receive awards in both the "Program" and "Project" categories. Some members of the MENC group were photographed with their award plaques at a recent meeting. Left to right: Beth Fox (2001 president), Lisa Dixon (VP), Julia Kemp (president), Dr. Richard Grunow (chapter advisor), Katie MacDougall (secretary), Maggie McKeown (current member).

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Society for Music Education's Commission on the Education of the Professional Musician in Stavanger, Norway. "The Impact of Professional Development Partnerships: Our Part of the Story," an article she co-authored with Dr. Warren Henry of the University of North Texas, appeared in a recent issue of the *Journal of Music Teacher Education*. While on leave, Conkling presented a paper on "The Tertiary Music Curriculum as Community Property" for the May Day Group Colloquium in Columbus, Ohio, and she was the featured speaker at the annual Music Leadership Day at Georgia State University in Atlanta. Conkling presented an in-service locally for the music teachers in the Gates-Chili Central School District.

In spring 2002, **Donna Brink Fox**, Eisenhart Professor of Music Education, presented workshops at the Preparatory School, University of New Mexico, Albuquerque; the Music Teachers National Association in Cincinnati; Music Educators National Conference in Nashville; and Early Childhood Music Day at Indiana University/Purdue University at Indianapolis.

In summer 2002, Fox attended the weeklong meeting of the Early Childhood Commission of the International Society for Music Education in Copenhagen, where two of her former doctoral students (**Linda Neelly**, PhD '00, and **Terry Fonda-Smith**, DMA '00) presented poster sessions on their early childhood work. During July, Fox presented at the annual meeting of the Early Childhood Music and Movement Association International Conference in Minneapolis, and also at the Summer Piano Teachers Seminar at Eastman on the topic of "Building Musical Capacity in

Young Pianists." In September, she was the moderator for "Programming for Family Concerts" at the Chamber Music America Outreach and Residency Institute in Rochester, and in October she was a presenter at the New York State Music Teachers Association, also in Rochester. Her article "Music for Lifelong Learning" appears in the winter issue of the *Orff Echo*. Fox is among four researchers awarded an early childhood music research grant to conduct a national status study of music in early childhood programs – *An Examination of Musical Practices in Preschools*.

During spring 2002, Assistant Professor **Kathy Robinson** presented at Brigham Young University and the Utah Music Educators Association, and for the "2002 Salute to South Africa Teacher Education Workshop" and "2002 Salute to South Africa Arts in Education Week" in Birmingham, Alabama.

In June, Robinson received a Distinguished Alumni Award from Lebanon Valley College. During July and August she made her fourth trip to Kimberley, South Africa, as co-director of *Umculo: The Kimberley Project*. In fall 2002 she presented for the Africa Colloquium Series at Lebanon Valley College; the Greater Pittsburgh Orff Schulwerk Chapter; and the National Conference of the American Orff Schulwerk Association in Cincinnati. Robinson is the multicultural consultant for *Music Expressions*, Warner Brothers' new music textbook series.

Professor **Richard Grunow** presented during January of 2002 at the Midwestern Conference on School Vocal and Instrumental Music at the University of Michigan, Ann Arbor. In the spring he conducted workshops for

Duquesne University School of Music in Pittsburgh, and at the C.W. Post Campus of Long Island University, where **Jennifer Scott Miceli** (PhD '99) is now in her second year as assistant professor of music education. Professor Grunow's in-service workshops in New York State during 2002 included Dansville Central Schools; Pearl River Public Schools; the Gordon Institute for Music Learning, Niagara Falls; and the Patchogue-Medford School District. During the summer he lectured on "Bringing Comprehension to the Keyboard" at the Summer Piano Teachers Seminar at Eastman. Grunow is the principal author of the revised edition of *Jump Right In: The Instrumental Series – for Strings* released during summer/fall 2002.

Eastman's undergraduate and graduate music education students continue to thrive in their educational pursuits. **Will Dabback**, PhD student in music education, was the recipient of an Eastman Teaching Assistant Prize, and **David Stringham** received the annual Presser Award for an outstanding undergraduate student at the end of his junior year. The local MENC Chapter #50 was also honored (see photo and caption).

Two significant changes are also on the horizon, contributing substantially to the high level of enthusiasm in the department this year:

While still in the planning stages, a renovation is being considered for the outdated offices and classroom space in the current Music Education Department. Along with the renovation plans, we are contemplating a name change for the department. A little history might be helpful to understand the need for change. Graduates of the department in the years prior to the 1960s were granted

degrees in Public School Music (PSM). Reflecting the expanding role of the department, and in compliance with other music schools in America, the name was changed in the late 1960s to the Music Education Department (MUE).

Like most music education departments throughout the country, our department continues to satisfy requirements for music teacher certification. In recent years, however, our mission has expanded to include instruction from birth through adult education, with increased emphasis on understanding the music teaching and learning processes for that expanding population. In other words, research in recent years has provided substantial insight into the music learning process, insight that has rightfully influenced the music teaching process at all levels of instruction.

While the emphases on music teaching and learning are evidenced in curricular changes at the undergraduate and graduate levels, it should realistically be reflected in the name of the department. In an even broader sense, virtually all graduates of the Eastman School of Music will engage in music teaching and learning if they choose to remain in the profession. The **Department of Music Teaching and Learning (MTL)**, therefore, addresses more accurately the mission of the department and the needs of contemporary society.

We welcome your thoughts and comments about the proposed renovation and name change. Please contact us by mail, or at the updated Music Education Department website: www.rochester.edu/Eastman/musiceducation/. ♣

Richard Grunow is professor of music education and chair of the music education department.

KEYBOARD/ORGAN

BY DAVID HIGGS, CRISTA MILLER,
AND MARK WILLEY

Timothy Olsen, David Higgs's TA and DMA candidate at Eastman, won the first prize in the National Young Artists Competition in Organ Performance at the National Convention of the American Guild of Organists, held in September in Philadelphia. A new Eastman DMA student, **Crista Miller**, was a semifinalist, and played beautifully. Tim's prize consists of a cash award, a recording with Naxos, and two years of professional concert management and career direction by Karen McFarlane Artists. He'll play many concerts throughout the U.S. over the next two years.

Other Eastman students involved at the Convention were undergraduates **Rico Contenti**, **Chris Lane**, and **Timothy Pyper**, who each played a "Rising Stars" recital, as part of the award for each of them winning one of the nine regional AGO competitions last year.

Kerala Snyder, Eastman professor emerita of musicology and affiliate in organ, gave a workshop on the new book she edited, *The Organ as a Mirror of its Time* (Oxford University Press), published just in time for the convention. The book includes essays by several Eastman faculty and alumni, including **Hans Davidsson** and **William Porter**. Gerre Hancock was honored for his astounding contributions to the field of choral music and organ improvisation at the opening concert, performed by Gerre and the St. Thomas Choir. Gerre also gave a workshop on improvisation.

David Higgs played two recitals of new music (including



KURT BROWNELL

The 17th-century practice of casting organ pipes on sand was revived at September's EROI Festival. Craftsmen from GOArt in Göteborg, Sweden, poured a mixture of molten tin and lead, then spread a thin sheet on a specially constructed, eight-foot sand-bed.

the premiere of a work commissioned for the convention by ESM alumna **Emma Lou Diemer**, MM '49, PhD '60), and gave a master class on Bach's chorale preludes at the Pedagogy Conference, held prior to the convention at Bryn Mawr Presbyterian Church (where alumnus **Jeffery Brillhart** (MM '79) is director of music). Bill Porter, our new professor of harpsichord and organ improvisation, also gave a master

class on "Bach the Improviser" at the Pedagogy Conference.

William A. Little, a past visiting professor of musicology at Eastman, moderated a panel discussion on Bach and the future, called "Carry Me Back to Old Thuringia." Alum **Chris Young** (MM '87, DMA '91) gave two presentations on computer assisted teaching, demonstrating fascinating programs he has developed. **Mark Laubach** (MM '84) gave

a recital and master class for younger students; **James Higdon** presented a lecture-recital on Alain's organ works. **Nancy Cooper** (MM '80, DMA '83) presented a workshop on Thomas Jefferson's organ music, and other workshops were given by **Raymond Egan** and **Judith Willoughby**.

Other ESM alums were featured in performance, including **Craig Phillips** (MM '87, DMA '89) and **Diane Meredith Belcher** (MM '83), who each played with the Philadelphia Orchestra. Craig was both performer and composer of his Concerto for Organ and Orchestra.

Jim Undercoffer hosted a wonderful party for Eastman alumni and friends, which was also a "launching" of the new **Eastman Rochester Organ Initiative (EROI)**. Jim, Hans Davidsson, Bill Porter, **Jürgen Thym**, Kerry Snyder, **Peter Dubois**, and I spoke about all the new happenings in the organ department. A big surprise was a visit by **Katie Pardee** (MM '84, DMA '87), who was visiting from her new home and job in Oxford, England. Hans Davidsson read a written greeting from **David Craighead**, who was unable to be at the convention, but who was very much with us in spirit! It was a great success by all accounts.

Alumni **Clair Rozier** (DMA '85), **Jeff Brillhart**, **Mark Anderson** (MM '87), **Chappy Stowe** (MM '79, DMA '83), **Allison Evans Henry** (MM '80, DMA '83), **Jeff McClelland** (MM '83), and **Wesley Parrot** (MM '82) were instrumental in the planning and administration of the convention, and had crucial roles in the organization and execution of this large gathering (c. 2,400 organists), which was quite a success despite the heat!

The first annual **Eastman Rochester Organ Initiative (EROI) Festival** was held September

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12–15, 2002, in conjunction with Alumni Weekend. Guests of the organ department included a select group of American organ builders, a group of scholars, researchers, and performers from GOArt, Göteborg University (Sweden), and members of the Rochester Chapter of the American Guild of Organists. Festival activities were a celebration of the Organ Art, with something

and acquire major instruments based on historic models.

The concert that followed was an inauguration for one of the instruments of the EROI project: a 17th-century Compenius-style organ, exquisitely crafted by Paul Fritts. The concert demonstrated the instrument's versatility with works for solo organ, strings and organ, and organ in alternation with choir and congregation. The evening

Labyrinth of the World and the Paradise of the Heart, with narration by Davidsson. Eastman organ student **Christopher Petii** presented an enlightening pre-recital lecture, "Hic Habitat Minotaurus: the Symbolism and Liturgical Uses of the Medieval Labyrinth."

Saturday evening, Joel Speerstra (Göteborg University) presented a pedal clavichord recital to a standing-room-only crowd in

taught a course to Eastman students on pipe making, organ maintenance, and consulting for churches.

Throughout the EROI Festival, visiting organ builders attended sessions to discuss recent advances in the field of historic organ research that have been made by the scholars and craftsmen at GOArt, Sweden. On Saturday morning, leading American organ builders collaborated with their Swedish colleagues in the demonstration of the 17th-century technique of casting pipe metal on beds of sand. This eye-catching demonstration, held on the lawn in front of Christ Church, attracted a fascinated public who applauded as the molten metal cooled into shining sheets on the specially constructed sand-bed.

Celia Applegate, Porter, Davidsson, and Speerstra participated in a panel discussion moderated by Professor **Daniel Zager**. The discussion featured an introduction to *The Organ as a Mirror of its Time*.

On Sunday, the enthusiastic crowd returned to Christ Church to hear newly appointed Professor of Harpsichord and Organ Improvisation William Porter in recital. Porter, internationally renowned as a performer and improviser on the harpsichord and organ, presented an improvised demonstration of the individual stops and ensembles of the Paul Fritts organ. He then moved to the harpsichord for the remainder of the concert, presenting music by Scheidemann, Froberger, and Bach. It was a fitting conclusion to a most successful first annual EROI Festival. ♣

Associate Professor of Organ David Higgs is chair of Eastman's organ department. Crista Miller and Mark Willey are graduate assistants.



KURT BROWNELL

After pouring the metal mixture, the hardened, but still pliable, sheet was shaved, molded, and cut into pipes, to applause from the crowd on Christ Church's lawn. Eastman's Hans Davidsson observes a GOArt craftsman.

for everyone: performers, builders, musicologists, students, and the public.

The EROI Festival opened on Thursday night, September 12, with a gala concert presented by organists **David Higgs** and **Hans Davidsson**, the **Ying Quartet**, and the vocal ensemble SONUM, directed by Stephen Kennedy. William Johnson, mayor of the City of Rochester, gave the opening remarks. Director Undercofler welcomed the Festival guests and unveiled the EROI project to the Rochester community, including our plans to build

also featured the premiere of Kennedy's *Novum Pascha*, a work written in memory of the victims of September 11.

The weekend featured many other exciting performances, as well. On Friday, Eastman organ students **Rico Contenti**, **Jungwha Kim**, **Chris Lane**, and **Timothy Olsen** played a lunchtime recital on the Fisk organ at Downtown United Presbyterian Church. That evening at the Lutheran Church of the Incarnate Word, Johannes Landgren (Göteborg University) gave the exciting American premiere of a new work by Petr Eben, *The*

Schmitt Hall. Speerstra, the builder of Eastman's two manual and pedal clavichords, demonstrated his mastery of technique and brought the warmth and intimacy of this unique instrument to life.

Before their performances, Landgren and Speerstra taught workshops and master classes on Eben and improvisation, and pedal clavichord technique, respectively. In addition, Vidas Pinkevicius gave a lecture on recent research of the organ builder A.G. Casparini. Builders Martin Pasi and Bruce Fowkes

KEYBOARD/PIANO

BY DOUGLAS HUMPHERYS

While maintaining an intense commitment to teaching and mentoring students, the Eastman piano faculty consistently demonstrates a commanding and important musical presence engaged in professional endeavors throughout the world. Combining a variety of artistic and scholarly disciplines, the faculty individually and collectively continues to make important musical contributions in the areas of performance, teaching, recording, and publishing. In addition to the intrinsic value associated with these professional pursuits, the model of performing artist, teacher, and scholar enhances the musical development of current students and the recruitment of new students to Eastman.

Natalya Antonova recently performed several times in Europe, presenting concerts, master classes, and lectures at the Brussels Conservatoire in Belgium, and performing a series of solo and chamber recitals at the International Festival in Paris. Additional performance and teaching engagements have included venues in Dallas, the Pianists World Festival in Chicago, and the UCLA School of Music in Los Angeles. She was recently listed in *Who's Who Among American Teachers*.

Jean Barr presented master classes and lectures for MTNA associations in Connecticut, Texas, and Maryland. Her participation as a faculty member at the International Workshops has taken her to Australia and Norway, and last year, she returned for a third time

to teach at the Eastman Summer Seminar in Hamamatsu, Japan. Her performance schedule has included concerts with violinists Igor Ozim, Charles Castleman, and Gerald Fischbach; violist Donald McInnes; cellist Jeffrey Solow; and soprano Carmen Balthrop at the National Museum of American History in Washington D.C. During the last year, she has been a visiting professor at Ohio University and a

While on a four-week tour of China, **Douglas Humpherys** presented concerts and master classes in Hong Kong, Shanghai, Shenzhin, Cheng-Du, Wuhan, Guanzhou, and Nanjing. Last spring, as a visiting professor at Yonsei University, he conducted a series of master classes in Korea, and performed in Kumho Concert Hall in Seoul. He was a guest artist for MTNA conventions in Hawaii and New Jersey,

The faculty ... continues to make important musical contributions in the areas of performance, teaching, recording, and publishing.

Hitchcock Resident Artist at the University of Minnesota.

In addition to his performances at the Classic Ragtime Society in Indianapolis, **Tony Caramia** returned to Sedalia, Missouri for the tenth time, to present recitals and master classes at the Annual Scott Joplin International Ragtime Festival.

He was the guest artist at the MTNA State Convention in West Virginia, and performed a benefit concert for the American Pianists Association. He also presented classes and recitals for the International Workshops in Australia and Norway, which included a multi-media lecture/recital entitled *Happy 100th Birthday, Billy Mayerl*. This fall, he taped a segment of *Piano Jazz* with Marian McPartland for NPR.

and recently performed at Rowan University, SUNY Geneseo, and Tulane University.

Last May, **Fernando Laires** directed and participated in a festival tour in three cities in China – Shenyang, Yan Tai, and Xiamen. This past summer he was a faculty member of the International Workshops in Norway and was honored at the Universidade de Aveiro Festival in Portugal. He recently released a CD featuring works of Beethoven and Liszt on Sinfonia Records, which received critical claim in the *European Piano Teachers Association Journal* and *Clavier*.

Vincent Lenti, a member of the Eastman piano faculty since 1963, was the recipient of the Eisenhart Award for Teaching Excellence in May 2002. In addition to his continuing faculty responsibilities, he

serves as the school historian, and is currently in the process of writing the first volume of the history of the Eastman School of Music. Within the last year he has published five articles on sacred music in a variety of journals. He recently presented master classes and a lecture entitled *The Reluctant Romantic: Hints for More Effective Teaching of Chopin* at Hollins University in Roanoke, Virginia.

Rebecca Penneys has just released two new CDs for Fleur De Son Classics. *Chautauqua Recital Gems*, a solo disc, features works by Bartók, Mozart, Chopin, Debussy, and Schumann-Liszt. The second CD, recorded by the New Arts Trio, includes works by Beethoven, Pärt, Bloch, and Brahms. Recent performances have included solo and chamber recitals in Seoul, Montreal, Toronto, the Cleveland Institute of Music, and the Oberlin Conservatory.

Thomas Schumacher, on sabbatical leave of absence from Eastman for spring 2002, has just returned from a six-month appointment as visiting professor of piano at the Conservatory of Music in Shenyang, China. In July, he returned to Japan, where he performed and lectured on the piano music of Isaac Albéniz. His recent book on Albéniz was published in Japan by Zen-on Music in April. This was his second volume for Zen-on; a study of the piano pieces of Brahms appeared in 2000. Future projects for Zen-on will include contributions to a new performance edition of Albéniz' *Ibéria*, as well as books on Mendelssohn and the Preludes of Rachmaninoff. Additional recent engagements included concerts in Taiwan and Washington, D.C.

Barry Snyder performed and recorded the three Sonatas

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for violin and piano and the *Romances* of Schumann with Asako Urushihara in Kobe, Japan, for the Fontec label. In addition to concerto, solo, and chamber performances at Eastman, Mr. Snyder presented recitals in Perth, Australia; Bangkok, Thailand; and Amberside, England. He was a faculty member of the Beethoven Institute at Mannes College and performed a recital with violinist Sylvia Rosenberg in Weill Hall in New York City.

At the Music Teachers' National Association Convention in Cincinnati, **Nelita True** received the 2002 Achievement Award, the highest honor given by the MTNA. In September she was invited to inaugurate the Distinguished Teachers Series at the University of Texas at Austin, where she performed and gave master classes. Her engagements this summer took her to Philadelphia, Alberta, The People's Republic of China, Salt Lake City, Norway, and Portugal.

Student highlights

David Berry, a junior from Syracuse, New York studying with Douglas Humpherys,

won third prize at the inaugural Thousand Islands International Piano Competition.

Kris Bezuidenhout, MM student from the class of Rebecca Penneys, has been nominated for the Artist Diploma at Eastman, concertized this summer in Belgium, Holland, and Germany, and will be performing in Japan in March.

I-Hsuan Cheng, DMA student of Nelita True, was admitted by audition and performed at the Paris International Summer Sessions and the Prague International Piano Masterclasses.

Kan Chiu, senior in the class of Fernando Lares, performed Mozart's Concerto K. 488 and Chopin's Concerto No. 1 in the same evening with the China Kunming Symphony Orchestra.

Mark DiPinto, MM student of Nelita True, this past summer appeared as soloist with the New England Youth Ensemble in Carnegie Hall, and in cities in England, Scotland, Zimbabwe, and South Africa.

Penny Johnson, an MM student from the class of Barry Snyder, performed at the Memorial Service for the famous photographer Joseph Karsh at the Notre Dame Cathedral in Ottawa, Canada. Mr. Karsh was well known as a

mentor to many young artists. Mrs. Karsh asked Penny to represent all of the young people with whom Mr. Karsh had associated through the years.

Sergio Monteiro, DMA student of Nelita True, won Eastman's recent Bartók Third Piano Concerto Competition; during the summer, he gave twelve recitals in Rio de Janeiro and Sao Paulo, Brazil. As First Prize winner of the Maria Campina International Piano Competition, he gave three recitals in Portugal.

Hee-Jung Nam, a senior studying with Thomas Schumacher, won second prize in the International Stepping Stones category of the 44th Canadian Music Competition, held in Ottawa this past June. Nam, a native of Seoul, Korea, and a resident of Vancouver, British Columbia, also won the special award for the best interpretation of a contemporary Canadian composition. In 2001, she represented Eastman at the Hamamatsu (Japan) International Piano Festival. That same year, she was selected through competitive auditions to appear as soloist with the Rochester Philharmonic Orchestra.

Daniel Pesca, sophomore student of Nelita True, was

admitted by audition and performed at the TCU/Cliburn Institute in Fort Worth, Texas.

Amber Shay, DMA student of Nelita True, gave several solo and chamber music performances at the International Summer Music Academy in Leipzig, Germany, and at the International Workshops in Norway.

Julia Siciliano, sophomore student of Nelita True, won Eastman's Beethoven Second Piano Concerto Competition, and was admitted by audition to the Konzertarbeitswochen 2002 in Goslar, Germany, for summer study.

Hong Xu, a freshman from Wuhan, China studying with Douglas Humpherys, won second prize at the 2002 Eastman Young Artists International Piano Competition, and was selected to appear as a soloist with the Rochester Philharmonic Orchestra in November.

Di Zhu, freshman studying with Nelita True, played her New York debut recital on September 23. ♣

Douglas Humpherys is associate professor of piano, co-chair of the piano department, and CED collegiate instructor in piano.

THEORY

BY STEVE LAITZ

Many important changes took place this year in Eastman's theory department. **Joel Galand**, who has taught at the River Campus for the past six years, is now a member of Eastman's faculty, where he is currently teaching counterpoint and graduate analysis courses. Our second new faculty member is

William Marvin, who comes to us from the Oberlin College Conservatory, where for the past six years he has taught aural skills. Like Joel, Bill brings diverse strengths to the department, with pedagogy front and center. One of the first and most visible changes Bill has made to the aural skills curriculum is the shift from movable do to fixed do. He presented "Simulating Coun-

terpoint on Broadway: The Quodlibet as Compositional Strategy" at the joint meeting of the Society for Music Theory and the American Musicological Society in November.

Other changes in our faculty include **Elizabeth Marvin's** permanent full-time appointment as dean of academic affairs at Eastman; and department chair **Bob Wason's** passing the torch to **Steve Laitz**.

There will be many stimulating presentations this year in the Department. The ongoing series of bi-weekly graduate symposia features presentations by students and faculty. In addition, the bi-monthly weekend Music Cognition Symposia bring together theorists and musicologists from Eastman, the River Campus's Brain and Cognitive Sciences

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department, Cornell, and other regional institutions. Finally, our guest speaker series will feature distinguished figures in the field and will include Dirk Povel, Jay Rahn, Tom Mathieson, and Dmitri Tymoczko.

The undergraduate curriculum is this year's primary focus, as we refine our offerings in order to balance a more reasonable pace with in-depth presentation of core concepts. At the heart of these changes is the challenge of developing a curriculum that embraces the concerns of theoretical and analytical rigor, deep musicianship, and palpable connections between theory and music making.

This semester, for what we hope will be the beginning of an important tradition, performers and our faculty came together to offer an intensive undergraduate course. Steve Laitz and the **Ying Quartet** (Eastman's resident string quartet) co-taught a seminar on Bartók's String Quartets. The course merges analytical and historical perspectives with performance implications. In December, students presented their analytical findings and performed all six quartets.

Our graduate curriculum continues to evolve. Special seminars offered for theory graduate students in the past couple of years have included **Ciro Scotto's** transformation course and **Dave Headlam's** current seminar on musical timbre. **Davy Temperley** taught a seminar on music perception, and Bob Wason one on Bill Evans.

For Eastman's DMA population, the Theory department continues to advance new special topics, including **Norman Carey's** seminar on Chopin and Brahms, and our more general analytical surveys have

become increasingly topic-oriented.

A remarkable event took place last May at Eastman's commencement ceremonies; 10 of our students received their PhDs in music theory! This extraordinary number testifies to the unrelenting discipline and talent of our students and the depth and consistency of faculty advising. Special thanks to **Matthew Brown**, who, for the past three years, has given over his life by holing up at Java's (the coffee house next to Eastman) to meet for the better portion of each day with the lion's share

Davy's was his marriage to Maya Chaly, now Maya Temperley, last June.)

In August, Elizabeth Marvin turned in the final manuscript revisions on her co-authored textbook project (with Jane Clendinning) for W.W. Norton, *The Musician's Guide to Theory and Analysis*, and its companion volume by Joel Phillips (with Clendinning and Marvin), *The Musician's Guide to Aural Skills*. **Marie Rolf** has completed a chapter in *Debussy and His World* (Princeton University Press), and in June 2002 was invited to participate along with such

The undergraduate curriculum is this year's primary focus, as we refine our offerings in order to balance a more reasonable pace with in-depth presentation of core concepts.

of advisees (seven) to guide them through the arduous process.

The faculty has had a very productive year. Elizabeth Marvin was a guest of the Sibelius Academy in Finland to serve as respondent to a dissertation on similarity relations in nontonal music. Similarly, Bob Wason is feverishly preparing for a trip to Sweden, where he is to be the "Opponent" in the defense of a dissertation on tuning of organs during the time of Bach at the University of Göteborg.

Publications and other notable events include Davy Temperley's *Cognition of Basic Musical Structures* (MIT Press), which appeared in November 2001. (Yet another major accomplishment of

notables as Pierre Boulez in the BBC Radio 3 broadcast *In the Works: Debussy's "La Mer."* Steve Laitz is currently in the page-proof stage of his textbook, *The Complete Musician: An Integrated Approach to Tonal Harmony, Analysis, and Listening* (Oxford University Press), and in the midst of editing the nine-CD set of examples and exercises that will accompany it.

The department's penchant for integration is not restricted to harmony textbooks. Along with Mark Bocko of the Electrical and Computing Engineering Department, Dave Headlam is developing a Music Research Lab at the University of Rochester to explore the interaction of music, science,

and technology. **Ciro Scotto's** articles on George Crumb's *Processional*, and on issues of timbre in the music of Metallica, are in press. **Norman Carey's** forthcoming article "On Coherence and Sameness and the Evaluation of Scale Candidacy Claims" will appear in the *Journal of Music Theory*, and his review of *Harmonic Experience* by W.A. Mathieu appears in the current issue of *Music Theory Spectrum*. Norman has upcoming recitals this fall in both Rochester and New York City; he will be appearing in Merkin Hall performing works featuring New York composer Joseph Blunt, with soprano Carole Anderson.

Bob Wason put the finishing touches on a number of projects, two of which have since appeared: his Chapter 2 of *The Cambridge History of Western Music Theory*; and his paper "Two Bach Preludes/Two Chopin Etudes ..." in *Music Theory Spectrum*. Bob also maintains his strong connections with jazz; his review of Peter Pettinger's *Bill Evans: How My Heart Sings* also appeared this past spring in the *Annual Review of Jazz Studies*. Last fall Bob and Henry Martin presented a jointly written paper entitled "Constructing a Post-Modern-Jazz Pedagogy" at SMT, which is scheduled for publication in *Jazz Forschung/Jazz Research*.

Several prestigious awards were bestowed on our faculty, including Bob Wason's Deems Taylor Award for his liner-note essay, "Alec Wilder and American Song," and **Bob Gaudin's** Gail Boyd Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. ♣

Steve Laitz is associate professor of theory and chair of the theory department.

HUMANITIES

BY JONATHAN BALDO

How to enjoy the pleasures of camping without dodging the usual nuisances – rain, mosquitoes, biting flies, or other outdoor pests? Our own **Tim Scheie** has the answer: try the eminently civilized “opera camp” at Princeton, complete with stimulating performances, intellectual debate, and running water. This summer Tim, associate professor of French (and sometimes Balinese musician when he performs in Eastman’s gamelan ensemble), earned a National Endowment of the Humanities fellowship to attend a summer seminar entitled “Opera: Interpretation, Reading, Staging.”

Affectionately known as “opera camp” to its participants, the seminar, directed by noted musicologist Carolyn Abbate, brought together scholars from various disciplines to explore opera from multiple perspectives. Tim’s project was to examine the work of French critic Roland Barthes, about whom he is currently writing a book. “The seminar opened my eyes to the incredible richness and complexity of this art form,” says Tim.

Last May, Tim spent four weeks conducting archival research in Paris before traveling to Rotterdam to attend the Conference of the International Association for Philosophy and Literature. At the conference he presented a paper, “Of Texts, Tools, and Toys,” in which he addressed the tension between politics and pleasure in current literary and cultural studies. Over the summer he also published an article, “Trouble Child: Barthes’s Imagined Youth,”

as part of a collection entitled *Growing Up Postmodern: Neoliberalism and the War on the Young*.

Earlier this year the department experimented with Eastman’s first distance team-taught course. Our intrepid German Professor **Reinhold Steingröver** teamed up with **Patricia Mazón**, a German historian at State University of New York at Buffalo, to offer “German Cultural History, 1750–Present,” a video conferencing course taught by means of an Internet2 hookup. The course paired German culture with German history. More important, it paired two diverse student populations. The course allowed Eastman students to interact not only with their own professor and with each other, but also with another group of students and their professor on the SUNY/ Buffalo campus. Eastman students loved the intellectual stereoscopy that resulted from having two teachers, in two distinct but related disciplines, and two diverse student groups, all conversing with one another.

The class had its share of frightening technical moments. For three consecutive sessions, the sound would not work properly. “They could hear us, but we couldn’t hear them,” recalls Eastman’s Director of Technology and Musical Production, **Kevin McPeak**. At such moments, the course reverted to the era of the silents, allowing Eastman students to see the SUNY professor in pantomime.

For the most part, however, thanks to the diligent heroics of McPeak and **Nigel Waters**, the campuses were able to communicate via video and

audio simultaneously, while watching film clips and slide projections.

Sometimes the power of the images themselves posed a threat to smooth technical operation. According to reliable reports, Kevin was sometimes so transfixed by the images in Leni Riefenstahl’s films that he had to be released from their spell so that he might return to his technical duties.

During the past year, two members of our department were awarded book contracts. Rutgers University Press will publish Associate Professor of History **Jean Pedersen’s** *Legislating the Family: Feminist Protest, Social Theatre, and Republican Politics in France, 1870–1920* early next year. Bridging the study of history and literature, Jean’s book examines public responses to late 19th- and early 20th-century plays, feminist political campaigns, and republican parliamentary processes to explore how debates over marriage and motherhood responded to larger debates over the meanings of republican citizenship, French national identity, and French imperial identity in the first half of the Third Republic. We are certain it will prove to be the greatest thing since – the baguette.

Joan Saab, our assistant professor of American Studies, has recently earned an advance contract for her study *For the Millions: The Desecralization of American Art, 1933–1945*.

A probing study of the relation between American art and politics and of the forms a “democratic aesthetic” might take, Joan’s book will be one of the inaugural volumes in a new series issued by the University of Pennsylvania Press on the arts and modern America.

Ernestine McHugh’s smash hit from last year, *Love and Honor in the Himalayas: Coming to Know Another Culture* (University of Pennsylvania, 2001), an ethnographic memoir of her life among the Gurung people of Nepal, continues to win high praise from reviewers. In the *Himalayan Research Bulletin*, Pramod Parajuli writes of “the very familial and warm window from which she observes the trenches of patriarchy in the name of honor, hierarchy, status, and order. All around her, women’s position is dangerously unstable. ... Of course, it is an all too familiar story but to Ernestine’s credit, it is written with magnificent prose and poise.”

What was the former East Germany doing cinematically when the Eastern bloc collapsed? During this past summer **Reinhold Steingröver** laid the groundwork for a full-scale investigation of this issue by working at the former DEFA studios in Berlin, Babelsberg, Germany’s first film studio (dating from 1917 and formerly known as UFA). Reinhold earned a DAAD grant to study film production during the unification period and examine how these transitional films reflected the rapidly changing political climate in Germany. When the censorship apparatus suddenly disappeared, circumstances of production changed quickly. With leftover monies, the former East German studios made about thirty feature films from 1990–92. Reinhold hopes that by studying these little-known films, a clearer picture of the end of socialism and the beginning of the Berlin Republic will emerge. ■

Jonathan Baldo is associate professor of English and chair of the humanities department.

STRINGS/VIOLA

BY DEPARTMENT FACULTY

Starting with this issue of Eastman Notes, we're trying something new in our coverage of the String Department. Each report will be devoted to news about a single instrument. We begin with the viola. –Ed.

Faculty news

This year, Viola Professors **John Graham** and **George Taylor** welcomed **Phillip Ying**, professor of chamber music, to the viola faculty. While continuing his central role in the chamber music program, he will also accept some students for viola instruction. Professor Ying is a graduate of ESM, receiving his BM degree in 1991 and his MM degree in 1992 as a student of Martha Katz.



Phillip Ying

This fall we have 35 viola students enrolled in the following programs: DMA (2); MM (6); BM/BMA (27). Our students have come to Rochester from nearly every state, and our international students are from Sweden, Korea, and Taiwan.

At the beginning of this year **John Graham** issued a series of three CDs, *Music for the Viola*. With the assistance of the Hanson Institute for American Music, the first two CDs, *Parables* and *Earth-Fire*, were digitally remastered from master tapes Graham recorded for CRI Records in the 1980s. The third volume, *Harmonie*, was recorded in Kilbourn Hall in January 2001. *Music for the Viola* includes everything from J.S. Bach and Max Reger to Stravinsky, Britten, and Shostakovich – and Matthew McGaughey's *Harmonie*, written in 2000 for Graham.

This past summer Graham rejoined the Aspen Music Festi-

tival and School as performer and faculty member. He was an Aspen professional participant in the late 1980s, and a student in the late 1950s. He also returned for a fifth year to teach and perform in the Strings, Voice, and Piano Seminar in Hamamatsu, Japan.

Graham is also on the board of directors of the American Viola Society.

In February, **George Taylor** was a juror for the Sphinx Competition for Black and Latino String Players, held in Dearborn, Michi-

gan (other jurors included Ida Kavafian, Toby Saks, Diane Monroe, and Stephen Shippis). He also conducted master classes during the competition, which is unique in its celebration, support and acknowledgement of excellence in string playing for all finalists and prizewinners. Eastman alums **Damon Coleman** (cello) and **Madeline Neely** (BM '99, viola) were members of the Sphinx orchestra. This past summer Taylor performed and taught at the Musicorda Festival at Mount Holyoke College in Massachusetts.

Phillip Ying tours throughout the United States with the Ying Quartet (also visiting artists in residence at Harvard University), and is this year performing with the Turtle Island Quartet. He has performed at the Marlboro, Tanglewood, Caramoor, Norfolk, Aspen, Colorado, and

Steamboat Springs Music Festivals, and as a soloist with the Chicago Symphony and the Aspen Festival Chamber Orchestra. He served on the national jury for the 1999 Coming Up Taller Awards, has taught at Northwestern University, Interlochen, and the Brevard Music Center, and is vice president of Chamber Music America.

This year, in addition to our weekly studio classes and our semester exchange master classes between studios, we will present master classes with **Sabina Thatcher** (BM '86), principal violist of the St. Paul Chamber Orchestra and the Aspen Festival Orchestra, and **Thomas Riebel**, who performs extensively in Europe as a soloist and as a member of the Vienna String Sextet. Recent visiting presenters have been **Daniel Avshalomov** of the American String Quartet and **Kim Kashkashian** of the New England Conservatory of Music.

Graduates

Our 2002 graduates are moving on:

Rachel Altobelli (BM) is freelancing in Albuquerque, New Mexico.

Jamie Arrowsmith (BM) and his Eastman colleagues in the Hyperion String Quartet were quartet in residence at a summer program in Colorado Springs, and have begun the MM degree program at Kent State in Ohio, as the graduate quartet.

Chrissie Albright (BM) is beginning an MM degree at Southern Methodist University.

Younjung Im (MM) is freelancing in the Ithaca, NY area.

Elizabeth Myers (MM) is freelancing in the New York City area, and plays regularly with the Eastern Connecticut Symphony.

Heidi Remick (BM) is beginning an MM degree at Rice University.

Jessica Wyatt (BM) is beginning an MM degree at the Juilliard School.

John Richards (BM) is beginning an MM degree at Eastman. This November, John performed the *Viola Concerto* of the American composer Jeff Manookian in Yerevan, Armenia.

Eleonore Schults (BM AMU/MEI) is in her fifth year teaching internship in the Rochester City School District as part of her MEI degree.

Will Hakim (BA) finished an MM degree in May at Juilliard while freelancing and teaching privately in New York, and performing with String Orchestra of New York (which debuted in Carnegie Hall in May with a program of American contemporary pieces), and with the Fountain Chamber Music Society.

Former grads that have recently been in touch:

I-Ting Chang (BM '97) and **Ting Yu Hseih** (BM '96, MM '98) are in the Evergreen Chamber Orchestra in Taiwan.

Kathryn Dey (BM '96) lives in Greenville, South Carolina. She is viola instructor, departmental and chamber music coordinator, and string orchestra coach at the South Carolina Governor's School for the Arts and Humanities, a residential high school for the arts serving 11th and 12th grade students in South Carolina; and is principal violist in the Greenville Symphony Orchestra, which presents weekly educational outreach programs in elementary schools to approximately 2000 students throughout upstate South Carolina. She initiated The Palmetto Viola Society – the South Carolina chapter of the American Viola Society – with over 40 members.

Brett Deubner (BM '90, MM '92) is in the New Jersey Symphony, freelances in the New York City area, and is a

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member of the Halcyon Trio (viola, clarinet and piano) and Triology (flute, viola, and harp).

Greg Falkenstein (BM '94) is in the Phoenix Symphony, is principal violist of the Breckenridge Music Institute, and has performed recently with the Oregon Symphony and the Atlanta Symphony.

Cheryl Frank (MM '96) is in the New Orleans Symphony.

Amy Getter-Santos (BM '97) has held positions in the Washington (DC) Opera, the National Endowment for the Arts, and the Office of Congressional and White House Liaison. She is currently with the U.S. Federal Courts, Office of Legislative Affairs.

Cheryl Kohfeld (MM '01) is in the Pacific Symphony.

Morgan Kleene (BM '00) is finishing an MM Degree in Mathematics at the University of Rochester.

Vickie Kuan (BM-AMU, MEI '94) was teaching in New York State and in Virginia, has graduated this year with a MM Degree in Music Education at ESM, and is now teaching in the Fairfield, Connecticut schools.

Chu-Ping Lin (MM '96) is principal violist of the Taiwan National Symphony and was married earlier this year.

Madeline Neely (BM '99) is beginning a new position as violist of the Midland-Odessa (TX) String Quartet and principal violist of the Midland-Odessa Symphony.

Lynn Melby (MM '92) freelances and has a private studio in Milwaukee, Wisconsin. One of her viola students entered Eastman as a freshman this fall.

Brenda Robak (MM '93) is in the New Orleans Symphony.

David Sinclair (BM '92) freelances and teaches viola in Pittsburgh, Pennsylvania, and plays in and is manager of the Westmoreland Symphony.

Adrienne Sommerville (BM '95, MM '98) is with the New World Symphony, and can be heard in recordings of works by Tchaikovsky and Glazunov with Eastman faculty member **Oleh Krysa** and members of the Lake Winnepesaukee Chamber Players (Russian Disc CD 10-055).

Eva Stern (MM '97) is visiting assistant professor of viola at Bowling Green State University.

Devon Sweedy (BM, Theory, '01) is librarian and substitute violist for the New World Symphony.

Wee Hsieh Tan (MM '01) is in the Singapore Symphony.

Rosalyn Troiano (MM '84, DMA '00) is lecturer in music and conductor of the chamber orchestra at Juniata College. She is also director of the State College Suzuki Program.

Kate Undercofler (BM '97, MM '02) teaches violin and viola privately in Ithaca, NY, substitute teaches in the Ithaca City School District, works part-time at a pre-school, and performs as violinist and violist in the Ithaca area. She was married this past summer.

Juliet White-Smith (DMA '98) is professor of viola at the University of Northern Colorado, is president of the Colorado Chapter of the American Viola Society, and is also a member of its national board of directors.

Tim Zenobia (BM '98) is principal violist with the "Pershing's Own" Army Strings and assistant principal with the Alexandria (VA) Symphony, and freelances in the Washington D.C. area.

We urge all viola grads, from current and former viola studios, to let us know where you are and what you are doing. 🎻

John Graham
(john@grahamviola.com)
George Taylor
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JAZZ STUDIES & CONTEMPORARY MEDIA

BY HAROLD DANKO

This has been a period marked by changes and expansion in the department, with students numbering in excess of 50 for the first time. Three large ensembles and seven small groups (called Jazz Performance Workshops) rehearse weekly in preparation for the many performances taking place throughout the year. The DMA program has enrolled its first students, and graduate TAs have assumed a larger role in both classroom and administrative capacities. Twenty students will graduate this spring, meaning lots of recital excitement, plus a season of heavy-duty recruiting for the faculty.

Honors continue to come our way. This year *Down Beat* magazine presented awards to **Brian Shaw**, for best original composition, saxophonist **Matt Pivec** for best jazz-rock performance, and pianist **Dave Guidice**, in the vocal jazz category. Brian Shaw also won first place in the International Trumpet Guild competition in London during the summer, showing off his classical side. The RPO recognized trombonist **James Hirschfeld**, pianist **Mamiko Kitaura**, bassist **Ike Sturm**, and drummer **Ted Poor**, who will perform with the orchestra in the November showcase concert. Look for David Guidice next spring in a vocal performance with the RPO. In June, **Dave Rivello** was a finalist (Category 1, Large Ensembles) in the Jazz Composers Alliance's Julius Hemphill Awards, winning Mark of the Unicorn Music Software.

Faculty, students and recent graduates continue to make a jazz scene happen in local

and regional venues, and two of our own, saxophonist **Josh Rutner** and pianist **Red Wierenga**, host their own jazz radio show on WGMC. This FM station (90.5 and 101.5), broadcasting both locally and on the Internet, produced a program from an Eastman Theatre concert last March by the **Eastman Studio Orchestra** conducted by **Fred Sturm**, in which the music of **Harold Danko** was arranged by student writing majors.

More collaborations in this media avenue are on the way, since there is no shortage of talent in our midst and it is important that the music being made here is heard by a larger audience. Recently a visiting artist from New York City commented that the music he heard by student jazz groups at Eastman was better than 85% of the music he had paid to hear in the last year.

There are many highlights to recap from the year 2002, commencing in January at the IAJE conference in Long Beach, California, where the **Eastman Faculty Jazz Quartet** – trumpeter **Clay Jenkins**, pianist **Harold Danko**, bassist **Jeff Campbell**, and drummer **Rich Thompson** – presented a concert featuring selections from its CD *The Question Is ...* In February the Jazz Ensemble and New Jazz Ensemble, with Clay Jenkins as trumpet soloist, presented in concert format the music of Miles Davis and Gil Evans from the recording *Miles Ahead*. Guitarist **Ben Monder** was guest soloist in the March Chamber Jazz Concert, with student ensembles performing his music. Fred Sturm's final appearance as director of the Jazz Ensemble

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DEPARTMENT NEWS

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in April featured the music of Jim McNeely, with the composer/pianist as guest soloist. Pianist **Matthew Goodheart** presented a workshop in April, and **Marian McPartland** appeared in concert with **Jason Moran** in a two-piano thriller in May, ending the school year on a very high note (see "School News," page 20).

Events for the fall semester included two residencies by trios of musicians in collaboration with performances sponsored by the Bop Shop. The first, in September, featured **Michael Moore** (woodwinds), **Lindsey Horner** (bass), and **Michael Vacher** (drums), playing the music of Bob Dylan. In October, Los Angeles-based pianist James Carney led his



KURT BROWNELL

Eastman's jazz students have many opportunities to hear famous musicians in concerts and master classes. Saxophonist John Surman and drummer Jack DeJohnette visited the school in November.

trio in selections from their new CD, and the **Eastman Jazz Quartet** performed in the

Faculty Recital Series with guest artist and new Eastman faculty member **Walt Weiskopf**.

Weiskopf's compositions and saxophone work were spotlighted.

Legendary drummer **Jack DeJohnette** and saxophonist **John Surman** presented a workshop in early November, and Eastman alumnus **John Hollenbeck** was featured in the November Chamber Jazz Concert with his group, the Claudia Quartet.

Another legend, composer and arranger **Bill Holman**, was in residence in early December in conjunction with a concert of his music by the Eastman Jazz Ensemble, led by **Bill Dobbins**. ♪

Harold Danko is associate professor of jazz studies and contemporary media, and chair of the department.

COMMUNITY EDUCATION DIVISION

BY HOWARD POTTER

There is no better place to prepare for Eastman than Eastman ...

The Community Education Division offers the best preparation for collegiate conservatory study. In 2002, the CED conferred diplomas to 23 outstanding men and women, well trained and quite knowledgeable in the rigors of study at Eastman, as well as the location of every practice room and rehearsal hall! Of those 23, one is at Potsdam, one at Tufts, and five are enrolled as freshmen here at Eastman: **Chelsea Bonagura**, CED voice student of **Cecile Saine**; **Liren Chen**, CED guitar student of **Petar Kodzas**; **Charlie Dye**, CED percussion student of **Ruth Cahn** and **Rich Thompson**; **Anna Liberson**, CED piano student of **Alla Kuznetsov**; and

Di Zhu, CED piano student of **Patricia Hanson**.

In addition, CED graduates currently study at the Juilliard School, Harvard, Indiana University, SUNY Fredonia, New England Conservatory, New York University, Ithaca, Colgate, Notre Dame, Hartt, the American Academy of Music and Dramatic Arts, and Oberlin.

These statistics complement the vision of the founders – that Eastman be established “not only as a collegiate institution within the University of Rochester community, but also as a music school for children and adults within the Rochester community.”

George Eastman's goal was to create a large preparatory department within the conservatory for the purpose of training future musicians,

while facilitating audience cultivation.

In 1978, former preparatory department director **Vincent Lenti** authored an ambitious history entitled *The Preparatory Department – Historical Origins of the Eastman School of Music and its Commitment to the Education of the Rochester Community*. It chronicles the important years of planning and constructing Eastman (1918–1921), and highlights the intrinsic relationship between the collegiate school and the community or preparatory school, as was the intention of the founders. This vital relationship needs ongoing nurturing.

This year the CED has added great new programming. We are proud to announce the formation of the **Eastman Preparatory Jazz**

Orchestra, directed by **Howard Potter** and made up of 35 of the top scholastic musicians of greater Rochester (including one student who drives every week from Buffalo!). The Jazz Orchestra is a two-tiered program that includes middle school and high school students. Our sensational middle school students will be groomed to become top-notch performers. For part of every Saturday session, they will join their older counterparts in rehearsals and special jazz seminars.

Also new this year is the **Eastman Children's Chorus**, directed by **Laurie Jenschke**. This ensemble already has an enrollment of 35 children, grades 3 through 12, and is also a two-tiered, fast growing comprehensive choral

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program. Plans are in the works for an Eastman Children's Chorus Spring Choral Festival involving teachers and students from the greater Rochester area.

In an effort to become more global, the CED is offering a new **Youth Gamelan Ensemble** (gongs, xylophones, drums, flutes, singing, and more) for children ages 10–18. Students will learn to play traditional and new Indonesian music, which has influenced musicians from Debussy to Peter Gabriel. World music specialist **Clay Greenberg** teaches this exciting new class.

We have also added a Musical Theater Class taught by **Patricia Alexander** and **Cecile Saine**. This class is geared to adults and older teens with an emphasis on the development of stage awareness, vocal interpretation, and ensemble techniques. In the near future, we will add music technology for high school students, as well as new courses in composition, history and a variety of small, premier ensembles.

This is a great time for the Community Education Division. We are proud of our illustrious history, and cognizant of the fact that we are part of the Eastman family tree. But we are not content to rest on our laurels. Rather, our continued goal – to prepare students for conservatory and to nurture the appreciation of music, building a community of educated audiences – is implemented with an awareness of life in the 21st century.

On a personal note, let me say again, I am proud and happy to direct the Community Education Division, and invite all to drop by and say hello. ♣

Howard Potter is associate dean for community and continuing education, and a CED instructor of percussion and jazz.

INSTITUTE FOR MUSIC LEADERSHIP

BY DAVID RAYMOND
BASED ON FACULTY INTERVIEWS

Eastman's Institute for Music Leadership (IML), founded in 2000, is rapidly growing, and offering many programs to educate students about living a life in music.

The Fall 2002 semester included an exciting addition to the IML's Diploma and Certificate programs: World Music and Ethnomusicology. IML also continued its exploration of the possibilities of new Internet2 technology.

Ellen Koskoff, associate professor of ethnomusicology, remembers "those brave souls who took 'World Music' with me in the 1980s." The study of non-Western musical cultures, ancient and modern, was still a new thing at Eastman 20 years ago, but now there are many other "brave souls" signing up for courses in ethnomusicology and world music. One sure sign of their general acceptance: they've "spun off" a very popular Eastman gamelan, which performs frequently in the Rochester area. (This fall, Eastman's Community Education Division started a youth gamelan.)

In the intervening years, says Koskoff, "More and more people saw how ethno could stand by itself, and also how it informed whatever they did." Koskoff began to teach the Eastman Colloquium, "an introduction to the world of music, broadly speaking – a way for students to open their minds."

At the same time, she adds, more and more new faculty

had training outside the Western classical music canon. And students heard world music sounds in movies, TV, and pop music, so it was now familiar and appealing to them.

There was never a degree program in ethnomusicology, but the development of the Institute for Music Leadership created a viable structure for it – "a godsend," in Koskoff's words. Earlier this year, she proposed two programs to be

IML continues its exploration of the new Internet2 technology.

put under the IML umbrella, a *Certificate in World Music* and a *Diploma in Ethnomusicology*, both to be earned alongside a traditional Eastman degree.

These are potentially valuable programs, says Koskoff: "More and more positions in the job market require a musician with at least some exposure to world music classes."

And as she put it in her proposal for the programs: "Good musical citizenship requires knowledge of one's own musical cultures as well as those of the others with whom we share our world."

In November 2001, IML sponsored its first Internet2 session collaboration, a real-time teaching session with trumpet students and teachers from Eastman and from the Royal Scottish Academy of Music and Drama in Glasgow. In fact, this was the first use of Internet2 technology for transatlantic interactive education.

Other innovative collaboration of teaching and technology, IP-based videoconferencing, took place several times at Eastman this past fall. On September 21, students from Professor **Nicholas Goluses'** guitar studio observed the dress rehearsal for the first performance of Roberto Sierra's *Folias* by Miami's New World Symphony. Following the rehearsal, students at Eastman and at the Peabody Conservatory of Johns Hopkins University were able to speak with Sierra and with the soloist, guitarist Manuel Barrueco.

On September 26, students from **John Beck's** percussion studio observed the first performance of *Chameleon Music* by Eastman alumnus **Daniel Welcher** (BM '69). And on September 30, students in **Susan**

Callan-Harris' "Keys to Healthy Music" class interacted with Dr. Don Greene, author of *Audition Success* and *Performance Success*, during his residency with the New World Symphony in Miami, Florida, in a class called "Performance Stress and Centering."

Both the Internet2 collaborations and IP-based videoconferencing are initiatives of the Institute for Music Leadership, with assistance from the University Telecommunications Department. "We are moving ahead to share more ideas and resources with New World Symphony, including clinicians and master classes," says IML director **Ramon Ricker**.

Only 200 other colleges and universities in the United States have the facilities for this kind of interactive learning. "It's a tremendous outreach," says Ricker. "You can communicate with somebody in almost real-time halfway around the world." ♣



JAY CAPERS/DEMOCRAT AND CHRONICLE

William Warfield's last Eastman Theatre appearance was at an 80th birthday concert in January 2000, reading the words of Martin Luther King in Joseph Schwantner's *New Morning for the World*.

WILLIAM WARFIELD 1920-2002

A great American baritone leaves legacy to Eastman and to Rochester

The Eastman community, and the musical world in general, was deeply saddened by the death on August 25 of William Warfield, at age 82.

Born January 22, 1920 in West Helena, Arkansas, Warfield moved to Rochester at a young age with his family. He graduated from the Eastman School of Music in

1942, and after four years of military service, returned to earn his master's degree in 1946. Warfield then performed in the national tour of the Broadway hit *Call Me Mister* and on Broadway in Blitzstein's *Regina*.

In 1950 he made his recital debut in New York's Town Hall and played "Joe" in MGM's

Show Boat, giving a magnificent onscreen performance of the song "Old Man River."

Warfield also sang the first performance of Copland's *Old American Songs*, with the composer at the piano. However, his most famous portrayal was the lead role of Gershwin's *Porgy and Bess*.

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In 1950 he played "Joe" in MGM's Show Boat, giving a magnificent onscreen performance of the song "Old Man River."

In memoriam

Notices of the death of the following Eastman alumni were reported between March and December 2002. Notices are listed in alphabetical order under decade of earliest degree received. Maiden names are listed in parentheses whenever available.

1920s

Atta (Bartlett) Tuites ('27),
January 2002

1930s

Rosilla (Riley) Beverly
(BM '34), August 2002

Beatrice (Miller) Blake
(BM '33), June 2002

Nettie Lee (Whipkey) Carlow
(BM '38), July 2000

Dorothy (Codner) Fennell
(BM '36, MM '39),
March 2001

Mary (Howell) Hadley
(BM '30), April 2001

Fred Klein ('35), July 2002

George E. Leedham (BM '38),
April 2002

Nellie M. Lucia (BM '32),
March 2001

Virginia (Renter) Lumbard
(BM '30), December 2000

Dorothy (Dirkson) Miller
(BM '32), December 1997

Helen Rachwalski Nolan
(BM '32, MA '72),
April 2002

Mary E. (Bowers) Reid
(BM '37), December 2001

Stanley Paul Rudnicki
(BM '32), April 2002

Glenn (Taylor) Swan
(MA '38), July 2001

**Charlotte Virginia (Parker)
Wyrens** (MA '39), March
1999

1940s

John B. Armesto (BM '49),
September 2002

Virginia (Hand) Dorsey
(BM '42), January 1995

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Warfield also distinguished himself in solo recitals, and as a soloist in Handel's *Messiah*, Mendelssohn's *Elijah*, the Mozart, Verdi, and Brahms Requiems, and the Passions of Bach.

The RCA Victor recording of *Porgy and Bess* starring Warfield and Leontyne Price won a Grammy Award in 1964, and his recorded narration of Copland's *A Lincoln*

Portrait, accompanied by the Eastman Philharmonia, won a Grammy Award in the spoken word category.

Warfield made six separate tours for the U.S. Department of State – more than any other American solo artist – and received numerous honorary degrees and awards from academic institutions including the University of Arkansas, Lafayette University, Boston University, Augustana College,

James Milikin University, Illinois State University, and Moorehouse College.

William Warfield's last performance at Eastman was at an 80th birthday concert in January 2000, reading the words of Dr. Martin Luther King in Joseph Schwantner's *New Morning for the World* with the Eastman Philharmonia and receiving an Alumni Achievement Award.

This great American art-

ist's legacy at Eastman also includes the William Warfield Scholarship, given annually to a deserving voice student from a background similar to Warfield's; and the William Warfield Partnership Pathways Program between the Eastman School's Community Education Division and the Rochester City School District, which provides expanded musical education and opportunities for city youth. ❧

MERRITT TORREY, JR. ("JUNIOR") 1931–2002

"Junior" put Eastman on stage for 40 years

The Eastman community was deeply saddened by the death on August 6 of Merritt Torrey, Jr. – affectionately known as "Junior" – at age 71.

Junior's father, Merritt, Sr. – or "Torrey" – was stage manager when Junior was a boy, so the youngster started helping out backstage at age 10. Junior was first hired as a stagehand

in 1953, working alongside his father. He was appointed assistant stage manager in 1963, and ultimately retired as stage manager in 1993.

During his 40 years at Eastman, Junior was involved with a countless number of performances and musicians. He accompanied the Eastman Wind Ensemble on numerous

tours: to the West Coast (1968), the U.S. State Department Tour to Japan and Southeast Asia (1978), the tour to Canadian and East Coast major halls with Wynton Marsalis (1987), and four tours to Japan (1990, '92, '94, and '96).

As a leading advocate of the EWE's *Sousa Spectacular*, Junior was recognized on the

1978 South Asia tour with a performance part on triangle for Sousa's *Stars and Stripes Forever*, created especially for him by Rayburn Wright.

When asked what he liked best about his job in an interview with the *Campus Times* in 1990, Junior simply said, "I love the students. That's the reason I stay here." ❧

In memoriam

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- Marguerite Baker Figeroid** (BM '41), September 2001
- Robert W. Getchell** (MM '41), July 2002
- Charles Gambill Gleaves Jr.** (BM '49), May 2002
- Vera Barden Green** (BM '46), January 1997
- Everett N. Howe** (BM '49), April 2001
- Walter R. Jones** (BM '48, MM '49), July 2002
- William M. Jones** (MA '46), June 1999
- Gladys J. (Hennum) Kuehmann** (BM '48), November 2000
- Harlan G. Lang** (BM '47), February 2001
- Helen (Morrison) Langhans** (BM '43), July 2001

- G. Frank Lapham** (BM '40), March 2002
- Robert Hall Lewis** (BM '49, MA '51, PhD '64), March 1996
- M. Arline (Schoenberg Camassar) Mandel** (BM '45, MA '47), June 2002
- Irving Nathanson** (BM '41), May 2002
- Mary (Givens) Nelson** (MA '42), November 2001
- James L. Pierce** (BM '41), August 2000
- Andrea (Percival) Politis** (BM '48), October 1993
- Jayne Welch (Coleman) Reinfeld** (BM '45), January 1996
- William H. Schempf** (MA '41, PhD '60), June 2002
- Miriam (Tabor) Standen** (BM '42), May 2002
- Edward C. Steiner** (MA '49), June 2001

- Carl M. Steubing Jr.** (BM '47, MA '50), March 2002
- Leola (Yount) Wilkins** (BM '49), April 2002
- Louise B. Woepfel** (MM '49), January 2001
- Ward Woodbury** (MM '45, PhD '54), April 2002

1950s

- Sandra (Campbell) Appleman** (BM '59), July 2002
- Myron Bazarian** (BM '51), May 2001
- Jack S. Bemis** (MA '56, PhD '62), July 2001
- Charles E. Carter** (MM '51), December 1999
- Sr. M. Annarose Glum** (MM '52), March 2002
- Marysh (Mieszkowski) Matarrese** (PhD '47), May 2002
- Stanley D. Petrusis** (BM '51), March 2002

- Darrell L. Scott** (MM '59, PhD '64), May 2001
- Edmund Foster Soule** (PhD '56), March 2002

1960s

- Calvin Hugh Cullen** (BM '61), June 2000
- David R. DeCarlo** (BM '61), June 2001
- John Loxley Firth** (MM '60), Annette Meriweather (BM '62), April 2002
- Eugene Wolf** (BM '61), December 2002

1970s

- David Mark Randolph** (MM '72, DMA '78), January 2000

1980s

- Thomas Dewey** (BA '86, BM '88), February 2002

The following news is based on information received from Eastman alumni and other sources from April–September 2002. If you have alumni news to report, please email Eastman-Notes@esm.rochester.edu and include the years of graduation and degrees received.

1940s

Doriot Anthony Dwyer (BM '43) is featured in a new book entitled *Women Who Could ... and Did: Lives of 26 Exemplary Artists and Scientists* by Karma Kitaj, PhD. Dwyer was one of the first women to be hired as first chair by a major symphony orchestra, when in 1952 she joined the Boston Symphony Orchestra as principal flute. She remained there for 38 years, after which she began a career as a soloist and continued to teach.

Charles Strouse (BM '47), film and stage composer famous for a long string of popular Broadway musicals including *Bye Bye Birdie* and *Annie*, composed his second piano concerto. *Concerto America* was premiered in June by the Boston Pops and Keith Lockhart.

At 76 years of age, pianist **Alice W. Miller** (née Webster, BA '48) continues to teach and perform, with no plans for retirement. Miller is on the faculty of the Dorolyn Academy of Music in Oak Park, IL, which offers music instruction to underprivileged children. Miller also performs regularly at area nursing homes, and has compiled a book of her songs and piano compositions.

1950s

After retiring from the faculty of the University of Arkansas, where she taught for more than 30 years, **Barbara Garvey**

Jackson (MM '52) now is running ClarNan Editions, a desktop publishing company specializing in historic music by women composers.

An American Mass, a 45-minute work by **Chesley Kahmann** (BA '52), was premiered in November 2001 at the Presbyterian Church in Sewickley, PA.

William Preucil (BM '52, MM '56), concertmaster of the Cleveland Orchestra and former first violinist with the Cleveland Quartet, will serve as faculty in the new Valade Master Teacher Program at Interlochen Arts Camp. The program provides individual and ensemble study with distinguished orchestral musicians to competitively selected high school violin and cello students.

Neil McKay (MM '55, PhD '56), professor emeritus at the University of Hawaii, recently won the Loudoun (VA) Symphony Orchestra's American Composers Competition. The prize included world premiere performances of his orchestral work, *Symphony No. 2 (A Shakespeare Triptych)*, in Leesburg, VA, in March.

George L. Buckbee (MM '54) appeared as the bass soloist in Stainer's *The Crucifixion*, which he performed in an ancient church in Hollola, Finland. In January, Buckbee conducted the sold-out first concert of the newly formed Chamber Orchestra in Stockton, CA. His edition of seven Concert Arias for Tenor by Mozart (Subito Music) received a good review in the *NATS Journal*.

The Detroit Symphony recently presented **George Walker** (DMA '56, DMA '57) with its first annual Classical Roots Award for Lifetime Achievement in American Music. The symphony sponsored the release of Walker's *Piano Concerto* (Sony), composed for and performed by Nathalie Hinderas.

The biography of **E. Craig Hankenson Jr.** (BM '57, MM '59) was among those of several outstanding achievers to be included in the White House Millennium Time Capsule, a large sealed cabinet of memorabilia to be opened in 100 years. Hankenson, credited with conceiving the idea for computerized event ticketing, has held numerous faculty and leadership positions in the arts, including associate director of the Brevard Music Center (NC), executive director of the Saratoga Performing Arts Center (NY) and the Wolf Trap Center for the Arts in Washington, D.C. He currently is president and CEO of Producers, Inc. in Tampa, FL.

Trumpeter, writer, arranger, and composer **Raymond Shahin** (MM '59) was selected as an inaugural member into the Bishop Kearney (Rochester, NY) High School Hall of Fame. He was band and musical director at the high school for 17 years; under his leadership, the Bishop Kearney Marching Kings won two state championships, in 1969 and 1972.

1960s

In June, **Naomi Amos** (BA '61, MM '62) served as composer and music director for a production of Chekhov's *The Cherry Orchard* at Summerstage at Indiana State Uni-

versity. At Randolph-Macon Woman's College, where she serves as director of corporate and foundation relations, Amos served as composer and music director for the Greek play, *The Libation Bearers*, performed in October.

Ann Labounsky (BM '61) received excellent reviews for her new book *Jean Langlais: The Man and His Music* (Ama-deus Press). Donald E. Metz of *American Record Guide* writes: "Music fans in general will enjoy reading it; organists will love it, and with good reason. This is an absolutely splendid effort."

Professor of Music and Associate Dean, Research and Graduate Studies at Kent State University **William M. Anderson** (BM '63, MM '64) is president-elect of the 4,000-member Ohio Music Education Association (OMEA).

Jo Anne Almendinger Edwards (BA '65) and **Bill Keck** (BA '65) recently celebrated 10 years of playing together in the Constitution Brass Quintet of Vermont. Edwards is a librarian at Johnson State College (VT); Keck is band director at Montpelier (VT) High School.

William Schirmer (MM '66) was among the winners of the Fresh Ink 2002 Florida Composers' Competition of the Jacksonville Symphony Orchestra. Schirmer's "Allegro drammatico" from *Symphony No. 221* received a runner-up award and was premiered at the Fresh Ink concert in May.

Now a hotel/resort owner in Palm Springs, CA, **Casey Criste** (BM '67) also continued musical pursuits since leaving Eastman, including performing as baritone soloist with the San Francisco and Los Angeles

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operas, the Berkeley Symphony Orchestra, and the San Francisco Symphony. For 10 years, he was also baritone soloist with All Saints Episcopal Church in Beverly Hills, CA.

Composer **Max Stern** (BM '69) recently completed an opera entitled *Messer Marco Polo*, which revolves around the travels of Marco Polo, his search for truth, and the inner dilemmas that accompany each new discovery in his journey. Parts of the opera were recorded in Prague and released on CD earlier this year. Stern is a current faculty member and founder of a music division of the Department of the Arts at Ben-Gurion University of the Negev, Israel.

Last January, **Steven Wasson** (BM '69, MM '71) became a charter member of the Association of WELS and ELS Composers (AWEC), a group of composers and arrangers who are members of the Wisconsin Evangelical Lutheran Synod (WELS) and the Evangelical Lutheran Synod (ELS); he presided over their first meeting in July. Wasson's publisher, Allegro Publishing-Graphics of Edina, MN, has established a link to his works on their Web site, www.allegropub.com.

Terry L. Zipay (BM '69), an exhibited painter, has served for the past two years as department chairperson of visual and performing arts at Wilkes University (PA).

1970s

The Boston Symphony Orchestra announced the appointment of **Bruce Hangen** (BM '70) to the newly created post of Principal Pops Guest

Conductor, effective last May. Hangen is music director of the Indian Hill Symphony in Littleton, MA, and has been a frequent guest conductor at the Boston Pops since his debut there in 1979.

Several works by **Frederick Koch** (DMA '70) were performed recently in Ohio, including his *Sonata* for Cello and Piano at Baldwin Wallace Conservatory, and *Phantasm* for Solo Marimba at the Cleveland Composers Guild and repeated for the New Music Festival of Sandusky. His *Jubilation* for Trumpet and Piano was premiered in March by Romund Anderson, trumpet, at the Baldwin Wallace Conservatory.

The Edwin Mellen Press recently published *A Percussionist's Guide to Music – Bibliographic Essays* by **Geary Larrick** (MM '70). Larrick, who resides in Stevens Point, WI, plays auxiliary percussion in the Grenadiers Band.

Concert Fanfare for Orchestra, an original work by **Richard Audd** (MM '71), won first prize in the Creative Labs Soundfont contest. Audd resides and works as a video tape editor in California.

Violinist **Eden Vaning** (MM '72) joined former New York Philharmonic principal harpist Myor Rosen in a duo recital at the Florida Atlantic University Hibbel Concert Series earlier this year.

The Michael Isaacson Songbook Volume 1 (Transcontinental Music Publications), comprising 50 liturgical, educational, and life-cycle compositions by **Michael Isaacson** (PhD '73) was recently published. A second volume of 50 additional compositions is expected in winter 2003.

Composer **Louis Karchin** (BM '73) was treated to a 50th birthday concert in September at Merkin Hall in New York City, performed by the Da Capo Chamber Players and Soloists of the Washington Square Contemporary Music Society. The concert featured, among other works, the premiere of Karchin's *Voyages*, for Alto Saxophone and Piano, written for Taimur Sullivan and Marilyn Nonken (BM '92). Karchin is the recent winner of a Goddard Lieberman Award from the American Academy of Arts and Letters and is professor of music at New York University.

Barbara J. Rogers (BM '73), piano faculty member at Northwestern College (MN), gave a presentation on Women Composers for the Minnesota Music Teachers Association State Convention in June. In July, she taught at Northwestern's Piano Institute.

Earlier this year **Yvonne Caruthers** (BM '74) interviewed Marvin Hamlisch for the Smithsonian's Resident Associates program, "An Evening with Marvin Hamlisch." She also performed Saint-Saëns' *Cello Concerto No. 1* with the American Youth Symphonic Orchestra, and led two seminars on "The Art of Practicing" for the Kennedy Center's Summer Music Institute. In July, Caruthers coached cellists in the National Repertory Orchestra in Breckenridge, CO, and addressed the orchestra on "How to Enhance Your Career with Outreach Programs."

Oboist **Dorothy Darlington** (BM '74) spent the summer performing around New York City with several groups, including the Edwin Franko Goldman Memorial Band, and in two Puccini operas for Central Park's Summer Stage "New York Grand Opera." In August,

Darlington joined the Wolf Trap Opera Company orchestra for their production of Kurt Weill's *Street Scene*.

The George A. and Eliza Gardner Howard Foundation awarded a fellowship to **Phil Markowitz** (BM '74) for the expansion of his multimedia composition, *Abstract Expression – Musical Portraits of American Masters*, into a suite for piano trio and chamber orchestra. Markowitz, active for more than 30 years as a composer and progressive jazz artist, also has been recipient of composition grants from the Doris Duke Foundation, the New York Foundation for the Arts, and the National Endowment for the Arts.

New York pianist and composer **John Serry** (BM '75, MM '90) toured the Czech Republic this summer with bassist Fratisek Uhlir and his quartet. Serry is a recipient of *Jazziz* magazine's grand prize and was nominated for a Grammy. Serry plans to conduct Radio City Music Hall's annual spring show in 2003, entitled *Carnivale*.

After 22 years as a school music teacher, **Richard Kirk Austin** (BM '76) retired to pursue a new career as an actor and singer. Austin currently works in the Chicago area in theater, musical theater, opera, and as a member of an a cappella quartet.

Roger Briggs (MM '76, PhD '78), artistic director and conductor for Whatcom Symphony Orchestra (WA), and his brother **Jeff Briggs** (BM '79), CEO of Firaxis Games in Baltimore, collaborated in a computer game project entitled "Sid Meier's Civilization III." Roger, whose works have been performed by the London Symphony Orchestra, the Seattle Symphony, the Czech

Philharmonic, the Prague Symphony, and the Warsaw Symphony, among others, composed the music for the strategy game, which was designed by Jeff (who has himself written the scores for more than 30 games).

Clement Reid (BM '77) received an Artist Initiative Grant from the Tacoma Arts Commission for a May 2002 program featuring premiere performances of his works *Summer Holiday* for Band and *Sons of the Desert* for Piano Four-Hands, which was performed with fellow alumnus **Walter Kovshik** (BM '77). In addition, Reid's *Northwest Fanfare* was commissioned and premiered last February by Harvey Felder and the Tacoma Symphony.

Nyela Basney (BM '78, MM '79) has been appointed to a three-year term as music director/conductor for the Midland-Odessa (TX) Symphony and Chorale. Basney also has served as associate conductor of the Shreveport (LA) Symphony Orchestra, assistant conductor of the American Symphony, artistic director of Chamber Opera Texas, and principal conductor of the Massapequa (NY) Philharmonic.

Leslie Dunner (BA '78) recently conducted the orchestral premiere of jazz pianist and composer Patrice Rushen's *Sinfonia*, performed by the Annapolis Symphony Orchestra, where Dunner serves as music director.

Beverly Simms (MM '78) won the 2002 Distinguished Teaching Award from Indiana State University, where she serves as associate professor of music. Simms also maintains a performance career, including solo recitals in San Francisco and St. Louis, and a performance of George Crumb's *Makrokosmos*

Lost and found: A Chambers cornet work

Three men with an Eastman connection helped revive a lost work by the 19th-century cornet virtuoso, band director, and composer William Paris Chambers (1854–1913).

Milan Yancich, a retired horn teacher at the School, moved from Rochester to Ocala, Florida, in October 2001. His wife, **Paulina** ('47E), is the daughter of **Paul White**, longtime Eastman professor and conductor of the Rochester Civic Orchestra, and Josephine Kryl, daughter of the turn-of-the-century cornet virtuoso and band leader Bohumir Kryl. Before Mr. Kryl died in 1961, he gave his entire band library to his grandson-in-law, Mr. Yancich, who in turn gave the bulk of it to the Sibley Music Library and smaller portions to the school districts of Crown Point, Hobart, and Gary, Indiana. He retained a small portion of the collection and kept it in his home. Upon moving to Florida, he gave this portion to his former student, **H.E. "Kit" Crissey Jr.** (BM '66).

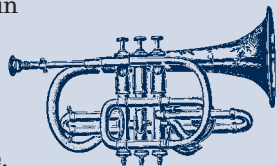
As Crissey set about cataloguing the 34 band

pieces, 13 selections for cornet or voice and piano, and six theater orchestra arrangements, the work that caught his eye was a handwritten solo for B-flat cornet with piano accompaniment titled *American National Fantasie*, by W. Paris Chambers. When

he checked the complete listing of Chambers' known works in the *Heritage Encyclopedia of Band*

Music, no such piece was to be found, so he telephoned William Rehrig, the editor of the *Encyclopedia*, and confirmed that the piece was unknown. A few weeks later, Rehrig saw the manuscript and declared it to be in Chambers' own clear, elegant hand.

Crissey then contacted another acquaintance, the noted band historian, composer, and arranger **Loren Geiger** (BM '68, MM '70), and asked him to make a band arrangement of the work. As soon as Crissey obtains a copyright on the arrangement, it will be made available to any concert band that wishes to use it. 🎺



III for Two Pianos and Two Percussionists at the Music Teachers National Association (MTNA) convention in Cincinnati. Her chamber group, Cramped Spaces, has completed a CD of music for pianos and percussion.

Juliana Bishop Hoch (née Hitpas, BM '79) has been

appointed to the voice faculty of Colorado State University, Fort Collins, CO.

Kraig D. Pritts (BM '79) was recently appointed superintendent of schools for the Deposit (NY) Central School District. He formerly served the Moravia, NY schools as an elementary

music teacher, building-level administrator, and district-level administrator.

The *Pittsburgh Post-Gazette* profiled the Pittsburgh Symphony Orchestra's principal trumpet **George Vosburgh** (BM '79) last March before a scheduled performance of Haydn's *Trumpet Concerto*, Jerzy Semkow conducting. Vosburgh, formerly of the Chicago Symphony Orchestra, has been a member of the Pittsburgh Symphony since 1992.

1980s

Leo Schwartz's (BM '80) new musical *Me and Al* was showcased at the International Festival of Musical Theatre-Sony Showcase. The Global Search for New Musicals, run by The International Festival of Musical Theatre in Cardiff, Wales, brings new musicals from around the world to the attention of producers, directors, and the general public. *Me and Al* is a dark comedy inspired by the true, but little known, story of Dr. Reinhart Schwimmer, an optometrist who longed to be a gangster and ultimately lost his life in the St. Valentine's Day Massacre. In May 2003, The New Jersey Gay Men's Chorus will premiere Leo's *Twelfth Night Songs* for Male Chorus and Small Orchestra, as part of a fundraising event in cooperation with City of Hope.

Composer and performing artist **Barbara Harbach** (DMA '81) was awarded an honorary doctor of music degree at Wilmington College during its March Festival of Women in Music and Art, where three of her works were premiered. Harbach, visiting professor of

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fine arts at the University of Wisconsin-Stevens Point, also is founder of Vivace Press, a music publishing company specializing in works by women and other underrepresented composers.

Composer **Dan Locklair** (DMA '81) was awarded his 22nd consecutive ASCAP Award in June from the American Society of Composers, Authors, and Publishers. Also in June, *Orchestral Music of Dan Locklair* was released on CD by Albany Music. This summer, he was Composer-in-Residence for the Brevard Music Festival. His *Symphony No. 1* (Symphony of Seasons), commissioned by a consortium of American orchestras, was given its world premiere by the Louisville (KY) Symphony Orchestra in October.

The 12th Annual Kleban Award for the most promising musical theater librettist was awarded to **Lori McKelvey** (BM '81) in March. McKelvey, who composed the songs and orchestral score for the film musical *Beauty and the Beast*, is the recipient of numerous ASCAP Awards and two Gilman & Gonzalez-Falla Theater Foundation Commendation Awards.

Assistant Conductor of The Cleveland Orchestra **Steven Smith** (BM '81, MM '83) joined the faculty of the Oberlin Conservatory of Music effective July 1. In addition to his new duties as visiting associate professor of conducting and music director of the Oberlin Conservatory orchestras, he will continue in his position with The Cleveland Orchestra, as music director of The Cleveland Orchestra Youth Orchestra, and as music director for the Santa Fe Symphony and Chorus.

Barrick Steeles (BM '81) has been appointed assistant principal bassoonist with The Cleveland Orchestra, and instructor of bassoon at the Cleveland Institute of Music.

Bradley Ellingboe (MM '83), professor of music at the University of New Mexico, recently led the University Chorus and Chamber Orchestra of Albuquerque in the premiere of his *Requiem*. The 10-movement, 45-minute work was performed at UNM on the composer's birthday.

International opera singer **Renée Fleming** (MM '83) has been named a Commander of Arts and Letters in France, one of the country's highest artistic honors. She received the order's insignia in June while performing the title role in Dvořák's *Rusalka* at the Bastille Opera in Paris. Fleming also performed for President Bush and First Lady Laura Bush in the Kennedy Center's *Concert for America*, broadcast nationally on September 11, 2002.

Nazareth College (Rochester, NY) Director of Percussion Studies **Kristen Shiner-McGuire** (MM '83) spent the summer touring the world as a drummer and jazz singer with several bands. She has performed with the all-female trio The Pop Tarts in the U.S. Virgin Islands, and just completed a CD with the group. She also has performed with Jon Seiger and the All-Stars at the New Orleans Jazz and Heritage Festival, the Suncoast Jazz Festival (FL), and the Ocho Rios Jazz Festival in Jamaica, where the group opened for jazz organist Jimmy Smith. Shiner-McGuire serves as secretary for the Percussive Arts Society Executive Committee and is the first woman elected to

that committee in more than 20 years.

Scarecrow Press recently published *Singing With Your Whole Self: The Feldenkrais Method and Voice*, by **Elizabeth Blades-Zeller** (MM '84, DMA '93) with Certified Feldenkrais Practitioner Dr. Samuel Nelson. Blades-Zeller is associate professor of voice and music education at Heidelberg College (OH).

Patti Monson (BM '84) recently became director of the Manhattan School of Music's contemporary music ensemble. Monson is flutist for the New York new-music ensemble Sequitur, and has recorded a solo disk, *Conspirare – Chamber Music for Solo Flute*, on the CRI label.

Eleanor Sandresky (MM '84) is a founding director of Music At The Anthology (MATA), an organization that serves as a catalyst for emerging composers; she shares the title with co-founders Philip Glass and Lisa Bielawa. In addition, Sandresky is a founding member of Exploding Music, a composer-performer collaboration. Sandresky has been a member of the Philip Glass Ensemble for 11 years and freelances as a composer and pianist.

Jacqueline Smith (née Cratin, BM '85) is chair of the performing arts department of the Rectory School in Pomfret, CT. Her husband, **Paul Smith** (MM '84) became principal at Bolton High School, CT, in May.

Beth Newdome (BM '86), student of Charles Castleman, has won a tenure-track position as assistant professor of violin at Florida State University.

Organist **Adrienne M. Pavur** (BM '87, DMA '96) recently performed with the Nyack

College Chorale at Alice Tully Hall, Lincoln Center. Pianist **Tammy Lum** (BM '83, MM '85) was also a featured artist on the same program.

Cory Hall (MM '88) contributed an article to the July-August 2002 *Clavier*, "On Bach and Courante Tempos." He also gave a presentation on "Bach's Use of the S-D-G Motive" to the 2001 AMS Southern Chapter in Baton Rouge and the 2001 CMS National Conference in Santa Fe. Hall is an adjunct instructor of music and humanities at St. Petersburg College (FL).

Fred Maxwell (MM '88) recently completed a 31-concert tour with pop singer Alicia Keys, including a live performance at the Grammy Awards in February, at which Ms. Keys won five Grammys. Maxwell is a freelance trumpet player and educator in the New York City area.

Pianist **Jeffrey Watson** (MM '88) performed in several venues this spring, including the Contemporary Music Forum in Washington, D.C., with the Washington Ballet at Kennedy Center's Eisenhower Theater, and at Marshall University (WV). In April, Watson began a four-month position as associate conductor for *Sunday in the Park with George* and *A Little Night Music* during the Kennedy Center's Sondheim Celebration. Watson is director of the Capitol Hill Arts Workshop in Washington, D.C.

Two works by composer **David Heuser** (BM '89) have been released on CD. *Cauldron*, for orchestra, is on the CD *New Music from Bowling Green, Vol. 2*, (Albany) and *Deep Blue Spiral* for saxophone and tape is included on saxophonist Jeremy Justeson's CD *Juggernaut* (Equilibrium).

1990s

Mezzo-soprano **Xiu-Ru Liu** (MM '90) enjoys an active schedule, performing principal alto and mezzo roles such as Maddalena in *Rigoletto* and Suzuki in *Madama Butterfly* for opera companies in Europe and the U.S. Liu also has performed solo recitals in the U.S. and Germany, and in a live national telecast of sacred songs from the Crystal Cathedral in Los Angeles.

CFRE International has awarded **Lisa A. Seischab** (BM '90) the professional designation of Certified Fund Raising Executive (CFRE). Individuals granted the CFRE credential must meet a series of standards as well as pass a written examination of knowledge and skills required for a fundraising executive. Seischab is currently director of major gifts for the University of Maryland University College.

The University of Texas at Austin recently awarded a DMA in piano performance to **Anthony Tobin** (BM '90). In addition to maintaining a private studio, Tobin tours regularly as solo and collaborative pianist with the Austin Eurythmy Ensemble.

Greg Magie (BM '91) was appointed professor of orchestral studies for San Francisco State University, and director of the San Francisco State Symphony, effective fall 2001.

Lawrence Loh (BA '92) is one of three finalists in the search for a new music director by the Binghamton (NY) Philharmonic. Loh, along with the other finalists, will conduct the orchestra during the 2002–2003 season.

Teacher's aid

New musicology graduates usually go off to teach music history and survey courses in a college, and often have lots of questions about how to do it. Some of the questions are answered in a new book, *Teaching Music History*, published by Ashgate, and edited by **Mary Natvig** (BM '81, MA '82, PhD '91).

The book, which Natvig says took five or six years from initial idea to publication, is the result of informal conversations with colleagues about a longstanding need: a book designed for college level teachers of history of music or music appreciation courses. "There are books on teaching music theory or musical education, but musicologists have rarely committed their pedagogical ideas to print," says Natvig. "There have been a few pamphlets on specific subjects, but this is the first and only book-length treatment of the subject."

Teaching Music History is also rich in Eastman associations: beside editor Natvig (now an associate professor at Bowling Green

State University), the list of contributors includes current musicology faculty members **Patrick Macey** and **Ralph Locke**; former faculty member **Robert Fink** (MA '88); **Maria Archetto** (MS '79, PhD '92), now teaching at Emory University; **Michael Pisani** (PhD '96), associate editor of *The Journal of Film Music*; and **Marjorie Roth** (MM '86, MA '90, DMA '99), now teaching at Nazareth College.

"I chose people I knew to be good teachers, at different points in their careers," says Natvig. "I wanted a good mix of people, who had varying pedagogical approaches, from very conservative to postmodern." The subjects covered range from teaching film music and 20th-century music, to problems of student preparedness and teaching music and non-music majors in the same class.

Maybe the last word on *Teaching Music History* should come from Natvig's preface: "As we ourselves have been formed by a life in music, so we seek to impart the joys of a musical life to our students." ♣

Samantha George (BM '92, MM '93) was named acting concertmaster of the Milwaukee Symphony Orchestra, effective September 1. George has been associate concertmaster of the MSO since 1999. Previous positions include assistant concertmaster of the Colorado Symphony and core concertmaster of the Hartford (CT) Symphony Orchestra.

Time's Arrow, a new music ensemble founded by percussionist **Ingrid Gordon** (BM '92), made its debut in June with a mini-tour of Queens, NY, performing percussion-focused contemporary chamber repertory.

Clavier magazine recently published "Summer Projects for Students" by **Marie Alatalo** (DMA '93). Alatalo teaches in a home studio in Evanston, IL,

and at the Music Institute of Chicago in Winnetka. She is an artist-in-residence at the Cliff Dwellers Club of Chicago and performs frequently in the Chicago area.

Violinist **Kelly Hall-Tompkins** (BM '93) announced her debut CD, which includes works by Kodaly, Brahms, and Ravel. Hall-Tompkins commissioned a new work for violin and percussion by Siegfried Matthus, which she premiered at the Pine Mountain Music Festival in Michigan this summer.

Oboist **Michinobu "Mitch" Imori** (BM '93) recently participated in recording sessions with the Oregon Symphony and The Third Angle, a Portland-based contemporary music ensemble. For the past two summers, he was appointed double reed instructor at the Young Musicians and Artists Camp in Salem, OR, where he taught private lessons, chamber music, and bluegrass, and performed with chamber groups.

Linda Lister (MM '93) recently joined the voice faculty of Shorter College in Rome, GA. Her chamber opera about the Brontë sisters, *How Clear She Shines*, was premiered in May at the University of North Carolina-Greensboro.

Marc Thayer (BM '93, MM '95) has been named director of Community Partnership Programs for the St. Louis Symphony Orchestra. Thayer most recently served as community outreach manager for the New World Symphony (FL).

Longtime Eastman favorite Marian McPartland hosted alumnus **Gary Versace** (MM '93) on a segment of her PBS radio series *Piano Jazz* in June. Versace is an instructor at

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the University of Oregon, and performs regularly in Portland and Seattle.

The Nashville Symphony announced in May the promotion of **Zeneba Bowers** (BM '94, MM '96) to assistant principal violin. Bowers joined the orchestra in 1999, having previously served as concertmaster of the New World Symphony.

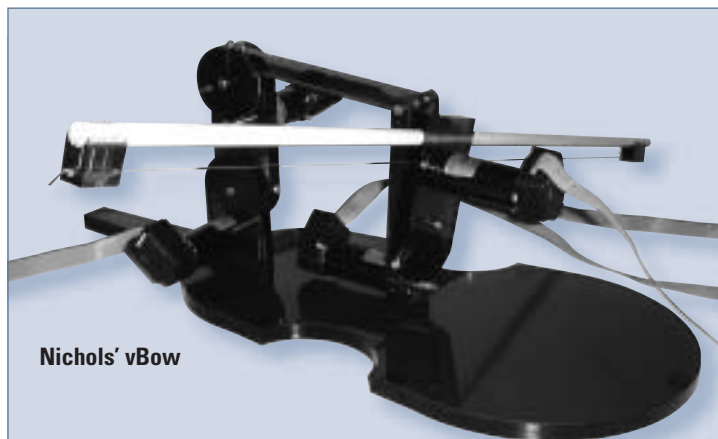
Last May, the Choral Arts Society of Philadelphia performed a world premiere by **Howard Yermish** (BM '94) at the Kimmel Center for the Performing Arts (PA).

Marci Alegant (MM '95) was appointed assistant dean of Oberlin Conservatory of Music. In addition to her administrative duties, she also conducts two choral groups. Her husband, **Brian Alegant** (PhD '93) is associate professor of music theory at Oberlin.

Marcella Branagan (DMA '95), a member of the piano faculty at Allegheny College in Meadsville, PA and State College of New York at Buffalo, gave a solo performance at the Ursuline Center in Canfield, OH. She also performed as part of the Arts Canisius Series at Canisius College in Buffalo, NY.

Evan Jones (MM '95, MM '96, PhD '02, DMA '02) recently completed his first year as assistant professor of music theory at Florida State University, Tallahassee. He also saw the appearance of his first two articles in peer-reviewed journals.

Louise Vickerman (MM '95), principal harp, Utah Symphony Orchestra, was featured in *Harp Column* magazine (May/June 2002) for her participation in the opening ceremonies of the 2002 Winter Olympic



Nichols' vBow

Virtual virtuosity

Charles Nichols has a degree in violin performance from Eastman (BM '90), a master's degree in composition from Yale, and a doctorate in computer music theory

and acoustics from Stanford. He is putting them all to work with his development of the vViolin and vBow (the "v," non-techies note, stands for "virtual").

A picture in this case is worth a thousand sounds. The virtual violin bow resembles its traditional counterpart only in passing. A fibreglass rod moves back and forth through a hole at the end of a robotic arm, which is connected to an acrylic base shaped like a violin (see photo).

The resemblance doesn't end there. By all accounts, Nichols is the first person to have developed a virtual stringed instrument

that employs a computer, servomotors, and encoder sensors to produce haptic feedback. Simply put, this means that the musician physically feels as though

he is playing a real violin with a real bow and real strings, even when making non-violinistic sounds (everything from a trumpet to a double bass, just to limit the possibilities to

acoustic instruments), all using a violinist's motions and techniques.

The vViolin is far from finished. Nichols – who recently was appointed assistant professor of Composition and Music Technology at the University of Montana – has built the bow and fingerboard, and is still working on the strings and body. They will take a little time to finish, so stay tuned to *Eastman Notes* for an update! 🎻



Charles Nichols

Games in Salt Lake City. She confessed that the Utah Symphony had prerecorded their performance, then "faked it" with rented and donated instruments during the cer-

emonies, which took place in frigid, 24° temperatures.

Elizabeth Calleo (MM '96), a student of Carol Webber, made her French opera debut in

2001 as Amour in Lully's *Cadmus et Hermione*, conducted by Christophe Rousset in the Festival Ambronay. Calleo, who resides in Paris, recently was chosen as a Resident Young Artist with the Opéra Montpellier, and will be featured in several roles in 2003.

Michael Klotz (Diploma with Honors, ESM Preparatory '96; BM with Performer's Certificate, '00) has joined the Amernet String Quartet as violist, upon completing a double master's degree in violin and viola at the Juilliard School ('02). The Quartet, winners of the Banff and Tokyo International String Quartet competitions, serves as artists-in-residence at Northern Kentucky University. Highlights of this season include three performances in New York and concerts in New Orleans, Cincinnati, New Jersey, Los Angeles, and Mexico.

Jason Masimore (BM '96) graduated magna cum laude from the Georgetown University Law Center. He accepted a position at the New York law firm Hughes Hubbard & Reed, where he will be involved in entertainment-related litigation.

An article by **Elizabeth Wells** (MM '96), "The New Woman: Lady Macbeth and Sexual Politics in the Stalinist Era," appeared in *Cambridge Opera Journal* this summer. Wells was also scheduled to read papers at the International Musicological Society meeting in Belgium and at the national meeting of the American Musicological Society.

Adjunct Professor of Guitar at Bowling Green State University **Matthew Ardizzone** (DMA '97) has released a solo guitar CD, which received a 2001 Crystal Award of Excellence from The Communicator

Awards. Ardizzone also serves as executive director of the Great Lakes Performing Artist Associates, and is an active performer in the Ann Arbor and Detroit areas.

Courtney Hershey Bress (BM '97), new principal harpist for the Colorado Symphony Orchestra, was featured in an advertisement for Lyon & Healy in the May/June issue of *Harp Column* magazine.

The Alexander von Humboldt Foundation of Bonn, Germany, announced **Damon Lee** (BM '97) as a winner of the 2002 German Chancellor Scholarship competition. Lee, who currently resides in Tokyo, will spend one year in Berlin studying composition under multimedia specialist Sandeep Bhagwati.

Dave Matthews Band: Just the Riffs for Saxophone (Hal Leonard Corporation) was recently published by **David Pope** (MM '97). Pope is assistant professor of saxophone at James Madison University (VA).

Last May, vocalist **Lisa Tarantino** (BM '97) appeared at Cleveland's Severance Hall as a soloist with the Cleveland Wind Symphony. The performance featured works by Leonard Bernstein and Andrew Lloyd Webber, and included an emotional tribute to America and those affected by the tragedy of September 11. In addition, Tarantino enjoys work as a fashion model; she recently returned from a photo shoot in the Pacific Rim.

Florida State University added Eastman alumni **Michael Buchler** (PhD '98) and **Nancy Rogers** (PhD '00) to its theory faculty in fall 2002.

Stephanie Chow (MM '98) has been named manager of education and community

programs for the Vancouver Symphony.

Pianist **Jonathan Arevalo Coo** (MM '98, PC '99) participated in an event promoting the *Smart Symphonies* CD, a project of the Grammy Foundation and Mead Johnson concerning music and its effect on the mental development of babies. Coo takes an active role in arts and culture in the Philippines, where he is pursuing a master's degree in diplomacy.

Melissa Dunne (BM '98, MM '00) has been playing with The United States Army Field Band since August 2000, when she won the principal harp position.

The Virginia Symphony Orchestra recently appointed **Shizuo "Z" Kuwahara** (BM '99) as assistant conductor. Kuwahara previously was director of orchestral activities at American University, Washington, D.C. Kuwahara was invited to Sydney, Australia in August for the Maazel/Vilar International Conducting Competition.

Clarinetist **Andrea Levine** (BM '99) was appointed to the New World Symphony (Miami) last December.

Among the winners of the 50th annual BMI Student Composer Awards is **John Kaefer** (BM '99). Kaefer, who currently is studying at Juilliard, received a scholarship grant toward his education.

Frank Martignetti (BM '99) completed his master's degree in choral conducting at the University of Cincinnati's Conservatory of Music. He spent the summer participating in CCM's Opera Theatre and the Music Festival of Lucca (Italy) Program. Martignetti has accepted a teaching position at Weston (CT) High School where he will teach theory

and direct four choirs and the string orchestra.

The Cincinnati Symphony Orchestra, led by music director Paavo Jarvi, premiered **Kevin Matthew Puts'** (BM '94, DMA '99) *Symphony No. 2* in March. The Barlow Endowment commissioned the work for the CSO as an artistic reaction to the events of September 11. The American Composers Orchestra, founded as an orchestra specifically devoted to music by Americans, also featured a premiere of Puts'. In addition, the Baltimore Symphony Orchestra's 2002-03 season will include new works by Puts.

The American Academy of Arts and Letters awarded **Gregory Spears** (BM '99) its 2002 Charles Ives Scholarship, a prize of \$7,500 given to composition students of great promise. Spears is currently studying for his master's degree under Martin Bresnick at Yale University.

2000s

Kelly Hardee (BM '00) completed a master's in trombone performance at the Cleveland Institute of Music in May of 2002. She recently received a grant from Deutscher Akademischer Austauschdienst (DAAD), a German student exchange service, to study and do research in Germany over the coming year.

Hornist **Jenny Kim** (BM '00) is the winner of the 2002 International Horn Society Hawkins Scholarship. The scholarship is to be used toward expenses for attending the 2002 IHS Symposium.

Violinist **Julia Kim** (MM '00) began teaching this fall at Cal-

vin College in Grand Rapids, Michigan. She recently was a guest speaker for the Port Huron (MI) Kiwanis, lecturing on "Inspiration and Obligation to Arts Education for Youth." Kim's work in exploratory violin projects also was featured in a newspaper article.

Michael Klotz (BM with Performer's Certificate, '00) has joined the Amernet String Quartet as violist, upon completing a double Masters degree in violin and viola at the Juilliard School ('02). The quartet, winners of the Banff and Tokyo International String Quartet competitions, serves as artists-in-residence at Northern Kentucky University. Highlights of this season include three performances in New York, and concerts in New Orleans, Cincinnati, New Jersey, Los Angeles, and Mexico.

Eun Sang Park (BM '00) won a position in the first violin section of the Fort Worth (TX) Symphony.

Pianist **David Riley** (DMA '00), student of Jean Barr, has been invited to perform with the New York Philharmonic Chamber Players in Merkin Hall next April. Other engagements include the National Art Gallery in Washington, D.C., Rockefeller University (NY), and Carnegie's Weill Recital Hall. Riley also was recently broadcast live from Winnipeg on CBS National Radio, and in the past year has been heard live on WQXR and WNYC in New York City.

Katrina Zook (DMA '00), who was married in August 2001, is assistant professor of music at the University of Wyoming, where she teaches voice, vocal pedagogy, vocal methods, and introduction to music.

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♦ FROM PAGE 41

Andrew Bauer (MM '01) has accepted a position in the U.S. Army, playing euphonium in the Continental Army Band at Fort Monroe, VA.

Leah Brockman (BM '01) has been appointed principal horn of the South Dakota Symphony.

Tenor **Anthony Dean Griffey** (MM '01) and mezzo-soprano Nancy Maultsby performed Mahler's *Lied von der Erde* with the Brooklyn Philharmonic, Robert Spano conducting. *The New York Times* called the performance "invigorating."

The Mountain Music Trio, which is made up of faculty from the Rocky Mountain Center for the Musical Arts (CO), includes Eastman alumna **Tenly Polhemus** (BM '01), oboe and English horn. The trio gave a recital in September in Grimes Recital Hall at the Rocky Mountain Center.

Ryan Brown (MM '02), who studied with William Weinert, has been appointed director of Chapel Choir and Women's Chorus at Houghton College in Houghton, NY.

Mark Houghton (BM '02) won the principal horn position with The Phoenix Symphony effective in September. Houghton played principal horn with the Harrisburg (PA) Symphony while completing his degree at Eastman. ♪

Ensembles

Bram Glik (BM '01) and **Meghann Eckenhoff Glik** (BM '01) were married in February 2002, with music provided by another Eastman alum, **Cary Savage** (BM '00). Bram is saxophonist/clarinetist for Hypnotic Clambake, an eclectic band that performs in the Northeast. Meghann is employed as the scheduling coordinator in Eastman's Concert Office.

The Prism Brass Quintet (made up of young Eastman alumni) performed as ensemble-in-residence this summer at the Boston University Tanglewood Institute in Lenox, Massachusetts, this summer. Currently graduate quintet-in-residence at the University of Maryland at College Park, Prism also

was finalist in the 2002 Concert Artists Guild Competition. Members include **Matthew Bickel** (MM '99), **Sam Buccigrossi** (BM '99), **Steve Haase** (BM '99), **Erik Kofoed** (BM '99), and **Aaron Moats** (BM '00).

Recent Eastman graduates **Melissa Ngan** (MM '02) and **Eric Snoza** (BM '01) were married during the summer of 2002. Melissa was appointed to the flute section of the Civic Orchestra of Chicago.

Two concerts featuring Eastman performers and composers were presented in the Washington, D.C. area last July, at Montgomery College in Rockville and at St. John's College in Annapolis. Music by professor emeritus **Samuel Adler**, **David Heinick** (BM '76, MM '77), **Eric Ewazen** (BM '76), **Clement Reid** (BM '77), and **David Snow** (BM '76) was performed by **Deborah Brown** (BM '77, MM '79), **Steve Haase** (BM '99), **Carol Heinick** (BM '77), **Walter Kovshik** (BM '77), and **Wayne Smith** (BM '96). The performance featured primarily contemporary solo and chamber music.

Several alumni, including clarinetist **Andrea Runfola**, violinist **Mathew Tworek**, and pianist **Paul Hartley** (BM '57, MM '60) performed a recital in Buffalo, New York. The program was sponsored by The Friends of Vienna, The Arts Council in Buffalo, Erie County Decentralization Program, and the New York State Council on the Arts.

The **Eastman Trombone Choir** had a successful concert at Trombone Day at Mannes College in February. Conductor **John Marcellus** gave a master class, sponsored in part by United Musical Instruments, before the evening concert.

In another trombone-related event, the **Bionic Bones** jazz trombone ensemble made an appearance in May at the International Trombone Festival at North Texas State University, sponsored in part by United Musical Instruments. The ensemble was the winner of the International Trombone Association's Kai Winding Competition this year, and also in 1995. ♪

Professor of Percussion **John Beck** announced his retirement from the Rochester Philharmonic Orchestra at the end of the 2002 season. Beck joined the RPO in 1959, and has held the position of principal timpani since 1962 – only the third timpanist in the orchestra’s 80-year history. Beck, who will continue to teach at Eastman, received the RPO’s Musician Volunteer of the Year award for 2002.

Ruth Cahn, Jack Frank instructor in the Community Education Division and Summer Session Director, has won election to the Board of Directors of the Percussive Arts Society.

Among the winners of the 2002 Rochester Philharmonic Orchestra’s Musicians’ Awards for Outstanding Music Educators is Professor Emeritus of Music Education **Roy Ernst**.

Brad Lubman, assistant professor of conducting and ensembles at Eastman, conducted the premiere of *Three Tales* by Steve Reich and Beryl Korot at the Vienna Festival, as well as subsequent performances in Spoleto (SC), Amsterdam, Torino, London, Brooklyn, Baden-Baden, Paris, Lisbon, Berlin, Perth, Hong Kong, and Los Angeles. Lubman also served as conductor and chamber music coach of the Bang on a Can Summer Institute at Massachusetts Museum of Contemporary Art (Mass MOCA) in the Berkshires. Soon to be released CDs on the col legno label include Beethoven’s *Piano Concerto No. 1* and John Cage’s *Concerto for Prepared Piano* (Stefan Litwin, pianist, Saarbruecken Radio Orchestra, Lubman conducting).

Eastman faculty and alumni were honored and awarded by the American Academy of



BENNETT KILLMER

Former students celebrating oboe professor Richard Killmer’s 20th anniversary at Eastman were: Front row (L to R): **Jane Gabka** (BM ’89), **Ashley Barret** (BM ’85), **Anna Hendrickson** (DMA ’00), **Amari Barash** (BM ’97), **Laura Griffiths** (BM ’91), **Tenly Polhemus** (BM ’01), **Terry Smith** (MM ’97, DMA ’00), **Shelly Sublett** (MM ’83); Back row (L to R): **Julie Bassett** (BM ’96), **Jackie Leclair** (BM ’88), **Dan Willis** (BM ’90), **Richard Killmer**, **Jason Lichtenwalter** (MM ’94), **Michael Miller** (DMA ’00), **Emily Rostetter** (BM ’01), and **Leslie Odom** (DMA ’89).

Killmer and crew celebrate 20 years at Eastman

On June 22, 2002, former oboe students, along with current and retired Eastman faculty, celebrated Professor **Richard Killmer**’s 20 years at the School. Faculty and colleagues in attendance were: **Ray and Judy Ricker**, **Charles Krusenstjerna**, **Verne Reynolds**, **Kathy Kemp**, **Jonathan Parkes**, **Peter Kurau**, **Stanley Hasty**, **Fernando Lares**, **Robert Wason**, **Nick Goluses**, **Donna Brink Fox**, **Ralph Locke**, and **Jean Barr**.

The event started with a reception on the second floor Cominsky Promenade. **Charles Krusenstjerna**

presented the opening comments, followed by **Shelly Sublett**, who read an introductory letter from **George Corbett** (MM ’90), and then presented Killmer with a keepsake book containing letters and pictures from individual students solicited for this particular event. Killmer’s children presented him with a family keepsake book also, followed by a short and enthusiastic speech from Killmer.

The fifteen oboists in attendance then performed three movements

of a Boismortier Trio, with Killmer conducting.

A potluck dinner was held at the Harley School Library. Several alumni – **Chip Hamann** (BM ’93), **Erin Hannigan** (MM ’96), **Robert McManus** (BM ’89), and **Amy Anderson** – called during supper to extend their greetings to Killmer. The following morning, a group of alumni met Killmer for breakfast at the Hyatt.

Kudos to **Jackie Leclair** for organizing the entire event, and to **Terry Fonda Smith**, who made all of the Rochester arrangements. ♪

Arts and Letters this year, including **Joseph Schwantner**, professor emeritus of composition, who was elected to the 250-member academy. The selection committee included another professor emeritus in composition, **Samuel Adler**, and alumni **Jack Beeson** (BM ’42, MA ’43) and **George Walker**

(DMA ’56 and ’57). **David Liptak** (MM ’75, DMA ’76) was honored with an Award in Music.

Eastman’s **Ying Quartet** was mentioned in a March 20th *New York Times* article on the renovation of Symphony Space in New York City. The quartet, also resident at Symphony

Space, performed in *No Boundaries*, a series linking poetry, classical, and new music. The series received an excellent review in *The Wall Street Journal*’s Leisure and Arts section. Eastman alumnus **Kevin Puts**’ (BM ’94, DMA ’99) *Dark Vigils* was among the works performed by the Yings. ♪

The Brian M. Israel Prize was awarded to **Winnie Cheung**. Cheung is a master's degree student in both piano performance and composition.

Organist **Ji-Yoen Choi**, student of David Higgs, released a debut CD (Naxos 555367) that received a rave review in the March/April 2002 issue of *American Record Guide*: "She has huge technical skills coupled with sensitivity toward registration and tempo that earmark her not as a rising star but as one already on the threshold of significance in the organ world." Choi was winner of the 2000 American Guild of Organists National Competition.

Vocalist **Lisa Conlon** won first place in the 2002 Lotte Lenya Competition for Singers.

Composition students **Stefan Freund** and **Adam Roberts** won ASCAP's Morton Gould Young Composers' Awards. **Zachary Wadsworth** won an honorable mention.

The **Hyperion String Quartet**, an ensemble made up of students **Amanda Brown**, **Amy Lovinger**, **Jamie Arrowsmith**, and **Jonathan Brin**, won the Russell Award at the 2002 Coleman Chamber Music Competition.

Maria Guenette, doctoral piano student of Jean Barr, was invited to study in Salzburg on scholarship in summer 2001. While there, she won a competition and performed at the Schloss Leopoldskron as well as other Salzburg venues.

Cindi Johnston-Turner was invited to present a paper at the World Association of Symphonic Bands and Ensembles (WASBE) Conference in Sweden this summer. She also recently published an article in the *Canadian Music Educa-*

tor. Johnston-Turner is pursuing a doctorate in conducting.

The Rochester Philharmonic Orchestra recently announced the promotions of **Liana Koteva** to a full-time position in the second violin section, and **Tigran Vardanian** from second violin section to first violin section. Vardanian and Koteva are master's students who have studied with Zvi Zeitlin.

The *Eastman Pathways Scholarship Program* recently appointed music education master's student **Victoria Kuan** as a mentor for *Pathways* students.

Rochester's Jewish Community Center recently co-sponsored and hosted a piano concert of works from Israeli composers performed by **Ilan Levin**, a doctoral student in Rebecca Penneys' studio.

James Myers, a doctoral student of Jean Barr, received several honors over the past year, including the 2001 Barbara M.H. Koeng Award for vocal accompanying, the 2001 Excellence in Accompanying Award, and first prize (piano) in the 2001 Jessie Kneisel Lieder Competition.

Composer **Jeff Myers** won a BMI Student Composer Award (his second BMI award) and the Yvar Mikhashoff Trust for New Music Grant. He spent the summer at Tanglewood Music Center as the recipient of the ASCAP Foundation Leonard Bernstein Composer Fellowship. The Eastman Philharmonia premiered Myers' *Metamorphosis* for violin and orchestra in May 2002, with **Yuki Numata** on solo violin.

An Elsa T. Johnson Fellowship was awarded to **Heidi Owen**, a doctoral student in musicology. Owen earned the support

for her dissertation project, "Broadway Opera and Opera on Broadway: 1934–1958."

Pianist **Deanna Oye**, a student of Jean Barr, was awarded the P.E.O. Scholar Award from the International P.E.O. Sisterhood.

The 2002 *Down Beat* Magazine Student Music Awards honored second-year master's student **Jamey Simmons** with "Best Jazz Arrangement" for his version of the Bill Evans composition "Turn Out the Stars." Simmons won the same award in 2001 for a different arrangement. He also was recipient of the Ray and Maxine Schirmer Prize in Jazz

Composition and Arranging at Eastman. Simmons is a student of Fred Sturm.

Master's student **Jennifer Snyder**, who studies piano with Jean Barr, was winner of a Brooks Smith Fellowship for 2001.

Freshman pianist **Di Zhu**, former CED student of Patricia Hanson now studying with Nelita True, was selected to compete in the inaugural New York Piano Competition at the Manhattan School of Music. Zhu recently won the Howard Hanson Certificate of Merit from the Rochester Piano Teachers' Guild. ♣

CLARIFICATIONS & ADDITIONS

The spring 2002 issue of *Notes* included an article about Eastman faculty who hold leadership positions in outside organizations. Our Sibley Music Library staff are high achievers as well!

Jim Farrington, head of public services

- President, Association for Recorded Sound Collections
- Founding member, National Recordings Preservation Board
- Book-in-progress for Music Library Association and Scarecrow Press

Jennifer Bowen, head of technical services, Sibley Music Library; head of cataloging, River Campus Libraries

- Chair, international working group regarding international library cataloging standards

- Vice-chair/chair-elect, Cataloging and Classification, American Library Association
- Two-term policy committee member, Program for Cooperative Cataloging (PCC)

◆ ◆ ◆

Our article in the spring issue, entitled "New Grove" features *Eastman faculty, staff, and alumni* did not include the name of alumna **Elizabeth Raum** (BM '66), who has written three operas among many other works, and also appears in the *New Grove Dictionary of Music and Musicians II*. She is listed in *Grove's Dictionary of Women Composers* and their *Dictionary of Opera* as well. We apologize to any other Eastman-related alumnus or faculty member whom we may have overlooked in this article. ♣



E A S T M A N S C H O O L O F M U S I C - L E G E N D # 0 0 1 9 5 4

In the waning days of the fall semester of 1954, Dr. Herman Genhart took the podium in the Eastman Theatre to lead the Eastman School Chorus and Orchestra in a rehearsal of the Bach *Magnificat*.

A high note from the Bach trumpet sounded. An ominous creak emanated from the darkened house.

Suddenly, four tons of ceiling plaster plunged to the seats below, crushing 10, damaging 13, all of them unoccupied.

AND THE ORCHESTRA PLAYED ON.

Even today, the cause of the collapse — the trumpet, faulty infrastructure, or fate — remains unknown.

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AMY VETTER

Eastman shows off its “handiwork”

In a gesture of support for an inclusive community, and in denouncing any and all acts of intolerant, hateful behavior, the offices of the Director and Dean of Students coordinated a campus-wide “Show of Hands Against Intolerance” on April 4th. From morning till evening that day, a large canvas banner was spread on the floor of the Main Hall, and brightly colored paints and markers were available for students, faculty, and staff to literally “make their

mark” in support of the effort. During a short ceremony that day, Director Undercofler and Dean Wade spoke out to reinforce Eastman’s purpose as a haven for personal, artistic, and intellectual growth, and its goal to be an environment free from discrimination and hatred. So many in the Eastman community wished to take part that a second banner was created. Both colorful Show of Hands banners were hung in the Main Hall for two weeks after the event.

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